

A Lecture on Some
English Illuminated
Manuscripts

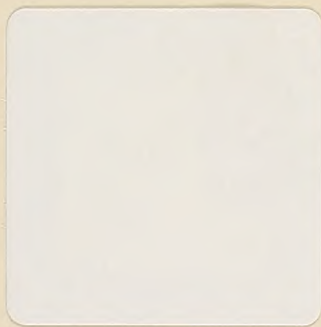


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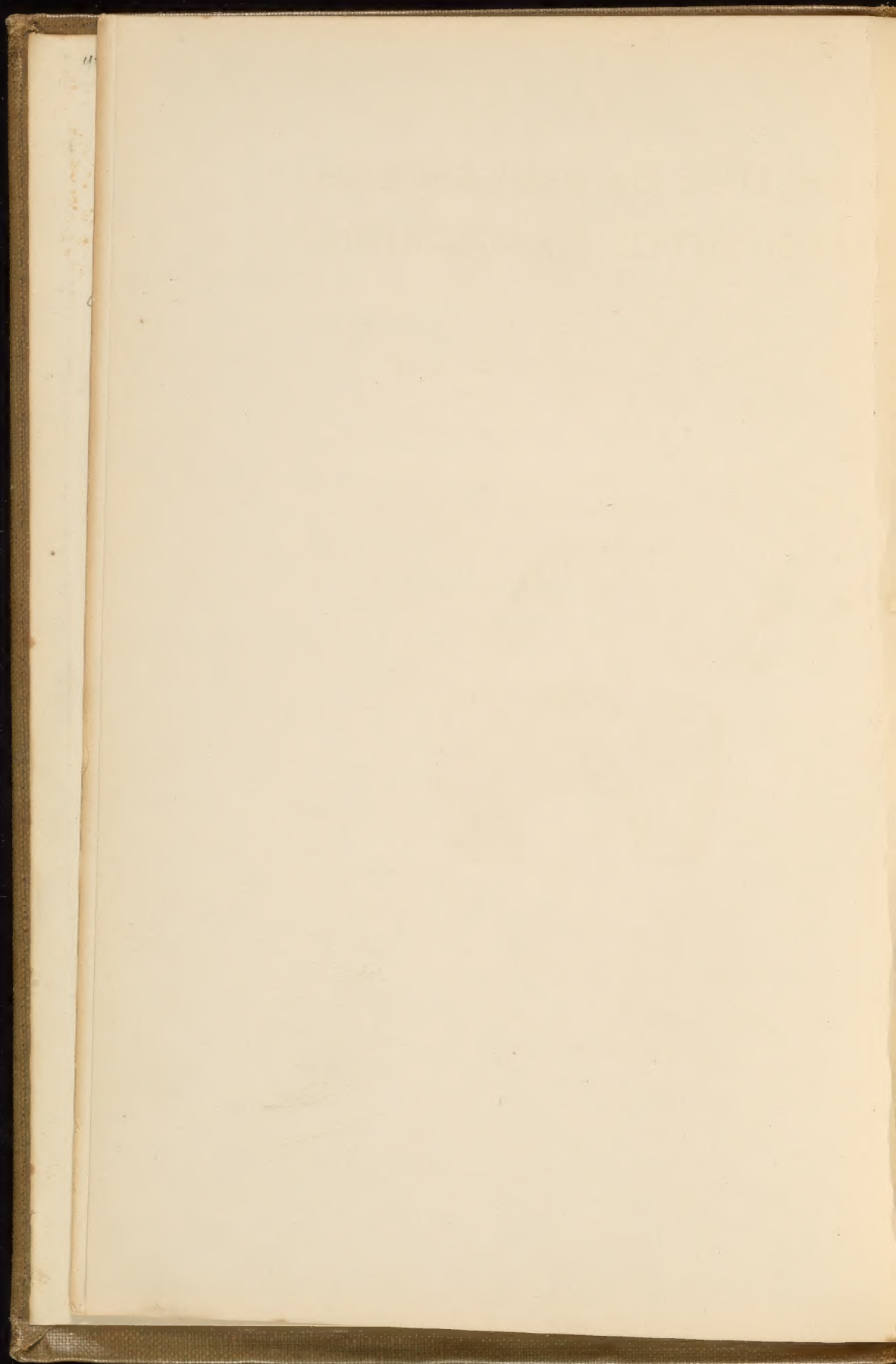
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M^{rs} Humphreys Owen
with best Christmas wishes from

H. Humphreys

Dec 25th 1902

SOME ENGLISH ILLUMINATED
MANUSCRIPTS



A LECTURE ON SOME ENGLISH ILLUMINATED MANUSCRIPTS

BY
HENRY YATES THOMPSON

SANDERS READER TO THE UNIVERSITY OF CAMBRIDGE

WITH
FIFTY PLATES TAKEN FROM TEN OF THE
VOLUMES EXHIBITED BY THE
LECTURER



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THE GETTY CENTER
LIBRARY

DEDICATION

It is with great pleasure that I inscribe this volume to my friend, M. LÉOPOLD DELISLE, whose many admirers have celebrated this year the jubilee of his connection with the National Library of France. M. Delisle has done more than any other living man to extend our knowledge of illuminated manuscripts, and to establish their connection with the history and literature of his own country and of Europe.

H. Y. T.

THE
JOURNAL
OF
JAMES
MILNE
1841-1842
PUBLISHED BY
JAMES MILNE
1843

A LIST OF THE MSS. REFERRED TO IN THIS LECTURE


No.	TITLE.	Dimensions.	No. of Folios.	Date.	No. in Cata- logue.	No. of Plates.
1	Hegesippus de Excidio Judaeorum [Winchester]	11 $\frac{3}{8}$ by 8 in.	115	c. 1150	51	1
2	The Carehowe Psalter [near Nor- wich]	9 $\frac{3}{4}$ by 7 in.	321	c. 1245	52	3
3	The De la Twyere Psalter [North of England]	11 $\frac{1}{2}$ by 8 $\frac{1}{2}$ in.	267	c. 1320	56	2
4	The Apocalypse [Canterbury] . .	10 $\frac{1}{2}$ by 8 $\frac{1}{2}$ in.	76	c. 1290	55	7
5	The Taymouth Horae [North of England]	6 $\frac{1}{2}$ by 4 $\frac{1}{2}$ in.	195	c. 1325	57	17
6	The Psalter of the St. Omer family [some convent in Norfolk] . .	13 $\frac{1}{4}$ by 8 $\frac{1}{2}$ in.	175	c. 1325 and 1410	58	6
7	A page of an English Litany . .	11 by 7 $\frac{1}{4}$ in.	138	c. 1440	29	1
8	The Hours of Elizabeth the Quene [the South of England] . . .	8 $\frac{1}{2}$ by 6 in.	154	c. 1410	59	5
9	The De Grey Horae [English work]	8 $\frac{3}{4}$ by 6 in.	228	c. 1425	27	1
10	The Wingfield Horae and Psalter [English work]	11 $\frac{1}{8}$ by 7 $\frac{3}{8}$ in.	239	c. 1450	28	7
					50	

NOTE

It should be mentioned that besides the exhibition of the above volumes, this lecture was illustrated by a number of lantern slides, of which a fair proportion were either direct copies in water-colour from the originals by Mr. Cyril Davenport, of the British Museum, or coloured photographic reproductions made for the most part by Mr. F. Stoakley, of the University Laboratory of Cambridge. The collotypes which are now given with the printed lecture are the work of the Autotype Company.



SOME ENGLISH ILLUMINATED MANUSCRIPTS

Y aim in this lecture is to give such illustration as a private collection and an hour's time can afford of the art of illumination in England in a period covering about two centuries—from 1250 to 1450. I am aware that my subject might be much more fully treated if specimens could have been taken from the great public libraries of London, Oxford, and Cambridge. But in dealing only with my own books I have some advantages. In the first place, I know them better. Secondly, being in my own control, I can more readily get such pages reproduced as suit my purpose. And, thirdly, I am able to bring with me a certain number of the original volumes, by inspecting which such of my hearers as are interested can see with their own eyes the style and colouring of the miniatures which the lantern will for the most part give only in black and white. I should add that I make no effort to give a history of the art of illumination even during the limited period with which I am dealing. That has been done by more competent experts—notably by one of my predecessors in this readership, Sir E. Maunde Thompson. My milder ambition is to act as showman of some dozen volumes which I have found to be most interesting to my friends when they have occasionally inspected them

in my library, and which I hope may possess a similar interest for a somewhat wider circle.

Why, then, do I confine my range to a period beginning so late as 1250? It is for the very good reason that I possess no adequate specimens of the art of the earlier centuries. No private collector does. The monuments of Irish and Celtic art produced in the seventh, eighth, and ninth centuries—I mean the first-rate specimens, of which the most remarkable are the Book of Kells and the Lindisfarne Gospels—are so few that they can almost be counted on a man's fingers. In my experience as a collector I have never seen such a one for sale, and the only one I ever heard of as being in the market was a volume which the Bollandist Fathers of Brussels recently sold to Lord Crawford, and which he has still more recently sold with the rest of his collection of MSS. to Mrs. Rylands of Manchester, so that it will soon, in all probability, become the property of the public.

While Celtic art flourished in Ireland and the Anglo-Irish monasteries of the northern half of Great Britain, a more specially English art was growing up in the south of England. Of this the finest known product belongs to the Chancellor of this University—I allude, of course, to the Benedictional of St. Æthelwold, written just before the Norman Conquest, probably at Winchester. The British Museum has a Psalter of the same place and date. The Cathedral of Winchester has its famous Bible of the twelfth century. But to a collector of the present time first-rate examples of the workmanship of southern England are almost as unobtainable as are first-rate specimens of Irish and Anglo-Irish art. For these you must go to the great public libraries, or inspect, perhaps, three or four ancestral heirlooms. My story must begin, as I have told you,

about the middle of the thirteenth century, in the reign of Henry III., and embrace the period which began with the Wars of the Barons and ended with the Wars of the Roses in the middle of the fifteenth century, when Henry VI. was king, and when the whole of the country was so ruinously disturbed by civil conflict that English illumination, which had by that time attained to its highest level, languished and died out.

And yet, now that I have made my rule and limit of time, I cannot resist the pleasure of at once proceeding to break it by showing you one specimen of a book of the Winchester writing, and what is more remarkable, of Winchester binding, written and bound one hundred years before my special period commences. It is strange that in the troubled reign of Stephen the quiet monks in the monastery of St. Swithin in Winchester should have been able to proceed with their industrious pens to write volumes such as you now see. Remark how carefully they pricked out the distances and ruled the lines, how level the writing, how black the ink, with a gay green letter S to begin the second book of the History of the Destruction of Jerusalem, and two little quite gratuitous flourishes in red and blue to mark the ends of the opposite columns. And so the laborious scribe plods on writing in some cold cloister, or perhaps in one of those carrels, or writer's recesses, such as have been depicted in a recent excellent work on the care of books, till on the last page we find "*Egisippi Historia Liber quintus explicit. Deo GRATIAS*"; no name of modest scribe or painter, but the last word in capitals—a faint expression we may suppose of pardonable exultation that his long toil has come to a happy end, and that his volume is ready for the binder.

And here we come to the real glory of this volume, the

Plate I.

binding. If it causes some surprise that a book should last 750 years, it is clearly far more remarkable that a binding should defy the centuries. In all my MSS., something over a hundred in number, I doubt if there are six original bindings, and yet here, in one of the oldest of them all, we have the original stamped buckskin, with its circular medallions, its undulating sprays of foliage, its wiverns, its cockatrices with united tails terminating in a palmated leaf, its lions, peacocks, and fighting battle-axe men, almost as fresh as when first stamped on the leather. Three of these Winchester bindings, and only three, are known to exist, recognizable by the stamps, which are some of them common to all three. Of the others, the Winchester Domesday Book belongs to the Society of Antiquaries, and the Cartulary of St. Swithin is at the British Museum; but in some respects this is the best preserved, and for this reason I have ventured on this little excursion into a previous century in order to exhibit it to you.

Coming, then, to my real period, the middle of the thirteenth century, I must first say a word as to the most important of all books, the Bible. It is quite a mistake to suppose that the pre-Reformation Christians were not interested in the Bible. Never were more pains and more money expended on Bibles than in the thirteenth century. Of course they were in Latin—the Vulgate—but we must remember that in the thirteenth century everybody who could read understood Latin. I have two specimens to show—one signed by the English scribe who wrote it, Michael Cornubiensis Clericus (Michael of Cornwall), which lies open before you at the third Epistle of St. John, the same page containing one initial in which St. John is talking to another Apostle, and a second, in which a long figure of Jude stands under a canopy and holds a scroll,

while an ornamental letter without any human figure marks the beginning of the Prologue to the Apocalypse. Another page from the same Bible is open at the Book of Jonah, and in the upper part of the initial one may see the many-coloured city of Nineveh, while in the lower part Jonah emerges from the whale's mouth. In order, however, to give some idea of the colouring of these illuminations, my friend, Mr. Cyril Davenport of the British Museum, has painted a slide from one of them in imitation of the initial at the beginning of the Psalms, in which King David is represented playing on the harp. I believe this to be one of the first, if not the first attempt, ever made to reproduce on glass the colouring of a MS. illumination. The great value which our forefathers set upon the Bible in the thirteenth century is shown, first, by the large sums of money which they expended on the production of these beautiful volumes, and, secondly, by the large number of them which they turned out. Professor Middleton reckoned that the vellum alone of one of these Bibles must have cost at least £30, and till quite lately, notwithstanding the risks and accidents of six centuries, they were so common that a good example of them was easily procurable from the old booksellers for about the sum the original vellum cost without either writing or painting.

Let us now turn to two volumes which are eminently characteristic of English work in the thirteenth and fourteenth centuries; one written in Norfolk about 1250, the other in Yorkshire about 1320. Neither of them has the faintest trace of French or Flemish influence. To begin with the first page of the Psalms in the Norfolk MS., which belonged in the fifteenth century to the Monastery of Carehowe, just outside the South or Conisford Gate of Norwich, the site of which now belongs to the Colman

Plate II. family. It contains a fine letter B, with six circular compartments evidently illustrating some consecutive history which when I acquired the volume was a mystery. The mystery was solved by Dr. James, who discovered that the six paintings refer to the life of Olaf, a Norwegian saint who was very popular in East Anglia, and has a good many East Anglian churches dedicated to him. First comes the vision when an angel appears to him in bed and tells him to go and claim the kingdom of Norway. So he takes his great battle-axe and embarks with one attendant. But he has not gone far on his voyage from Denmark to Norway when a rock bars the vessel's path. Olaf prays to Heaven, and the rock opens and the ship pursues her course. He mounts his horse, and in the battle of Sticklastad is wounded in the leg and killed. This happened in 1030, two hundred years before the date of the MS.—an illustration or indication of the time required to establish a miracle. The next two pictures represent more miracles. A priest had misbehaved with a lady, whose brother took an axe and cut him into small pieces. The priest, or what was left of him, crawled to the sanctuary of St. Olaf, and the saint miraculously healed him. The last picture shows St. Olaf on his throne in the act of blessing. The appropriation of this page to St. Olaf was a fine discovery of Dr. James.

Plate III. The next plate from the same volume need not detain us long. In it an angel gives a spade to Adam and a distaff to Eve. Their costume is that of thirteenth-century peasants. The design is, I think, special to this particular volume.

Plate IV. Next comes a very interesting plate, rudely depicting the death of Thomas of Canterbury. This I can happily show in colour as well as in black and white. You will observe how the Archbishop in a red cope over blue is assailed by

two knights, while a third is wounding the forearm of Edward Grim, who stands behind the altar holding a white cross staff. We recognize Fitzurse by his red shield with a bear argent. The fourth knight with a black helmet and shut vizor is drawing his sword. This was painted about seventy years after the murder, and it is a mercy that it was not defaced or torn out of the book as ordered by Henry VIII. For the monks of Carehowe carefully obeyed that king's injunction by obliterating the archbishop's name in the Calendar and Litany. I suppose they could not find in their hearts to obliterate the painting too. So much for the Norfolk Psalter. After examining all the pros and cons Dr. James concludes that it must have been written in some place not very far from Bury St. Edmunds and within reach of the influence of East Dereham—in the heart, that is, of rural Norfolk.

The second Psalter, in date about seventy years later than the last, has evident indications of a northern origin. Among other signs, the Invocations of Virgins end with St. Hylda of Whitby and St. Everilda of York. The "obits" in the Calendar show it to have belonged to a Yorkshire family named De la Twyere, and to have been presented by one of them to the Hospital of St. Sepulchre in Holderness, where it may very possibly have been written. Moreover, in the seventeenth century, it was still in Yorkshire, where it belonged to the great Sir Thomas Fairfax, the organizer of the New Model army. Sir Thomas wrote his name on the flyleaf, with the legend, "The Lady Middleton's gift to me T. Fairfax"—a somewhat singular present for the conqueror of Naseby. In this plate is the beginning Plate V. of the 39th Psalm, where King David, pointing to his mouth, cries, "I said I will take heed to my ways that I offend not with my tongue." As he sits on his throne in

Plate VI.

this posture, comes a messenger who announces the death of Absolon, and in the lower portion of the letter the king is in bed, overcome with grief, the hand of God stretched out over his head, while in the margin the unfortunate Absolon hangs to a tree. Another plate follows from the same book, good specimens both of the art of the West Riding 580 years ago. Notice how the careful Yorkshireman protected the initials with a little piece of linen. Notice, too, how much is crammed into one initial—the Nativity, the Angel appearing to the Shepherds, and the martyrdom of St. Anastasia, while in the margin a group of clerks in copes sing at a lectern, and at the foot of the page youths dance to the music of a fiddle, a pipe, and a tabor. In another page the initial D contains the Holy Trinity enthroned, while below on the right a queen, a bishop, and others look up in adoration, and on the left the mouth of Hell opens and shows us the head of an unfortunate king and other evildoers.

We have dealt with the Bibles and some rural Psalters of the thirteenth century in England. I now approach a class of books which occupies a very peculiar position in the literature of that period—I mean the Apocalypses. In one sense the Revelations of St. John are merely a portion of the Bible. During the thirteenth century, however, both in France and England they were continually produced separately from the rest of the Bible, and accompanied by profuse illustrations. I imagine it to have been the light reading of the period; a romantic story filled with monsters and miracles, the wonders of heaven and the horrors of hell, all very theatrically displayed by the best artists of the period. Very few English examples of this picture-book in its highest state of perfection have come down to us, though there are many of the second class. The Bodleian

has a grand specimen. So has Trinity College, Cambridge, and the Lambeth Library. The one which I propose to show you has much in common with the Lambeth copy, and from internal evidence both were probably written and partly illustrated by the same hand and in the same place—Canterbury. The book has a curious personal history. When I first heard of it, it belonged to an Italian gentleman at Rimini, he having obtained it as part of his wife's dower—the tradition being that it had belonged to a member of her family who was Pope in the fifteenth century. The tale of my pursuit and final capture of this inestimable treasure—the chase having lasted about three years from the first sight of some photographed pages to the final purchase in a palazzo at Rimini—is the story of a book-hunt far more thrilling than any fox-hunt. I wish I could give details, but they involve too many personalities for a public lecture. Suffice it to say that, after many centuries of expatriation, this Canterbury Apocalypse finally re-crossed the Channel a few years ago, and you now see the opening page. Please listen carefully to this description. “In it Saint John reclines on his white island of Patmos, an angel over him with a scroll, on which is written—‘*Quod vides scribe in libro et mitte Septem Ecclesiis quae sunt in Asya*’; round Patmos, in the green sea, are other islands with these names: *insula Tylis, Garmasia insula, insula Sardis, Bosfori mare*. Below is an initial of an angel flying down to Saint John, and below it is a peacock.” You will observe that the above seems to be an accurate description of the page before you. It is, however, really the description made, not of this page, but of the opening page of the Lambeth Apocalypse, and was written several years before the discovery of the present MS. in its Rimini home. The only addition to it that we

Plate VII.

have to make to complete it as a description of the first page of the present volume is the little ship with a dog barking on the cabin roof. Perhaps, however, the best description of the page is from the text itself which the artist had to illustrate. "I was in the Spirit on the Lord's Day, and heard behind me a great voice as of a trumpet, saying, I am alpha and omega, the first and the last : and what thou seest write in a book, and send it unto the seven churches which are in Asia."

Plate VIII. I show this for the interest of the representation of the two dispensations : to the right, the Synagogue under a shabby tabernacle, blindfold, with broken staff, dropping from her right hand the Tables of the Law. To the left, the crowned and glorious Church, to whom four Old Testament saints present a book, as asking her to explain it to them.

Plate IX. My next plate is the fourteenth picture out of the 152 which adorn this wonderful volume. On the left stands St. John ; on the right, the rider on the white horse, a crown on his head and his bow in his hand, or, in the words of the Bible, "Behold a white horse, and he that sat on him had a bow ; and a crown was given unto him : and he went forth conquering and to conquer."

Plate X. The next plate must delay us a short time. The last picture described was an illustration of the text. But the peculiarity of this copy of the Apocalypse is that, unlike all others, over and above its seventy-six illustrations of the text, it contains other seventy-six—making 152 in all—which latter illustrate and adorn what is called the "exposition" of each text. In Plate X. we have the "exposition" of the verses which describe the opening of the sixth seal, when (Revelation, ch. vi., verses 12-14), "There was a great earthquake, and the sun was as black as sackcloth of

hair, and the moon was like blood. 13. And the starres of heaven fell unto the earth, as the fig tree casteth her green figs when it is shaken of a mighty wind. 14. And heaven departed away as a scroll when it is rolled, and every mountain and isle were moved out of their places."

Of this text the exposition is before you. It interprets it as figurative of the Fall of the Jews and the Call of the Gentiles. Christ, in a *mandorla*, presides over all in heaven. Below on earth is the Roman Emperor, crowned and sceptred, seated on his throne, an eagle above his head. He points to the right, where Jews are being slain and Jewesses are weeping. On the Emperor's left other Jews are paying money—extorted fines, we may suppose—while a group of Gentiles look towards a banner emblazoned with the head of Christ, under whose auspices the Jews are being thus persecuted. Notice the peculiar caterpillar pattern with which the vacant spaces on each page are ornamented. Their slanting position is very unusual, and it is a coincidence that this method is also used in the Lambeth MS.

The next two plates are given in order to show the different style of painting employed by two artists who contributed to the embellishment of this book. The page to the right is pure English in the delicacy of the tints used and in the careful treatment of the folds of drapery. That to the left is Italian, not English, in its colouring; the blue and red deep and vivid; the drawing not quite so accurate; the folds of the drapery far less intricate. I have little doubt that this indicates that while the text was written in Canterbury, and the paintings in part completed by English artists, some portion had been left uncoloured, and was some time afterwards completed by some painter who was either Italian or had studied in Italian methods. Who

Plates XI.
and XII.

knows but that the book may have been taken unfinished to Italy, and finished there. It must have gone there some time, as it was found finally at Rimini. As to the subjects of these two pages, it might be tedious to expound them. In the left hand, the Italian picture, John is obeying the injunction to go forth and prophesy before many peoples and nations and tongues and kings.

Plate XIII. And now I come to my last illustration from the Apocalypse. It represents Hell Mouth, and is the 142nd illustration of this amazing series, the work I doubt not of an English hand. "The Devil that deceived them," as the text runs, "was cast into the lake of fire and brimstone, where the Beast and the false Prophet are, and shall be tormented day and night for ever and ever."

We have now come to the end of the thirteenth century. I have shown you specimens of monkish art from the great monasteries of Winchester and Canterbury, and the less important, but still very artistic houses of Carehowe (Norwich) and St. Sepulchre in the North Riding of Yorkshire. All the six books of which you have seen something were presumably written for religious fraternities. Of the five which remain on my list, embracing the period from Edward III. to Henry VI., all were written for or owned by laymen or laywomen, and the circumstance may be taken as an indication that taste and learning were, as time went on, becoming less the exclusive prerogative of the monks and clerks.

First comes a little volume of "Hours," written about 1320 for an English or Scotch queen or princess. In my catalogue this is styled the "Taymouth" Horae, because in the last century but one the book-plate of Lord Breadalbane shows it to have been then in the library at Taymouth. Internal evidence indicates that it had been some

time in Scotland; for on various pages there are notes in the Scottish dialect, written in the sixteenth century, as "ane leife" and "twa leife." Moreover, the name of Thomas of Canterbury *undefaced* suggests that in Henry VIII.'s time it was not in England. Here, however, is the Princess as Plate XIV.

she is depicted on the first page after the Calendar. With her crown on her head and attired in her fur-lined robe she kneels under a canopy while the priest elevates the Host, and her prayer-book, no doubt the present volume, lies on a desk in front of her. Who she was is a mystery. Probably, however, she was unmarried when the book was begun and got a husband soon afterwards; for while in the first miniature she is alone, on fol. 118b, a crowned bearded man Plate XV.

in blue is kneeling with her under a picture of the Transfiguration. Notice that the ornament of this page has realistic daisy buds instead of the ordinary conventional foliage. She may have been a Margaret. As a work of art the best miniature in the book is that of the Annunciation (fol. 60), but the chief interest lies in the marginal pictures which occur in the lower portion of every page in the volume. In all there are nearly two hundred of them. These illustrate (1) episodes of Bible history; (2) incidents of the life of the time the recollection of which must be supposed to have solaced the lady during the tedious ceremonies of the Church. She was manifestly fond of sport, for there is a series of about thirty representations of hunting scenes in which ladies are prominent. I show Plate XVI.

one of these, in which the lady "shoots a flat-headed bolt at a rabbit which remains seated." Here are some subsequent incidents: Plate XVII.

She sends a dog after the rabbit.

Plate XVIII.

She carries a rabbit on a stick and beats the bushes.

She spreads a net over a burrow,

Plate XIX.

She puts a little white dog into the bolt-hole, and a rabbit runs out into the net.

Plate XIX. She holds a dead rabbit and gives its inside to the dog.

She ties two or three dead rabbits together.

She carries them on a stick and leads her two dogs back to the castle.

Plates XX,
XXI., and
XXII.
Plate
XXIII.

In another series of pictures she goes hawking after ducks. In others she hunts the boar and the stag. One day a forester with a javelin in his hand kneels at the castle gate and gives the ladies news of game in the neighbourhood—a good stag or a wild boar. Two ladies at once ride out from the castle gate with a third horse to carry the game. When they arrive at their destination the princess straightens her boar-spear, the other lady leads the little horse. In the next plate she pierces the boar in the throat, and with the boar's head on her spear blows the mort. Then she rides home gloriously.

Plate
XXIV.

Plates
XXV.,
XXVI., and
XXVII.
Plate
XXVIII.

The three next plates show her in pursuit of a fine stag, which she shoots through the neck, and after an exciting chase finally kills. The scene in which three ladies cut up the stag, while a fourth blows the mort with another stag's head on her spear, gives an animated picture of the sporting habits of the fourteenth century.

Plates
XXIX. and
XXX.

If she gets tired of sport there are a great number of little *fabliaux* or stories. I have selected the "Story of Theophilus" by way of a specimen. It has five illustrations. *In the first* Theophilus sells his soul to the Devil (158v). Prompted by the wizard, who is (like Mephistopheles) appropriately dressed in red, Theophilus hands his bond with seal attached to the Devil, whose hoofs and claws are visible, though his horns are hidden by a night-cap. Underneath is the legend, "Cy Theofle fist sun

omage a le deable." *In the second* illustration, "Le deable dona tresor a Theofle." He has also, *à la* Faust, turned him from an old man into a young man. *In the third* Theofle repents and confesses to the Virgin. *In the fourth* the crowned Virgin scourges the Devil, who has the bond in his mouth and in his turn cries for mercy. *In the fifth* and last the good Virgin hands back his bond to the repentant Theofle, while the Devil retires angry and crestfallen. There are many more of these little stories, some of them by no means so delicate as that of Theophilus, stories of the love affairs of monks and ladies, of Bevis of Hampton and Guy of Warwick, of how the lady is rescued from the Woodhouse or Wild Man, of how souls of the wicked are tormented in Hell—pictures, in short, of the social life and beliefs of the fourteenth century such as it is a wonder so small a prayer-book can possibly contain.

The next volume with which we have to deal is of about the same date, 1325 to 1330, as the last—the beginning of the long and warlike reign of Edward III. There is, however, nothing Scotch about this volume. It is of the best and purest East Anglian school—a Psalter of Sarum use. In the beginning of the fourteenth century a family of the name of St. Omer was living near the little village of Mulbarton, five miles south of Norwich. A knight of this family, Sir William de St. Omer, ordered this book to be prepared at some neighbouring convent, probably the same Scriptorium from which issued a wonderful similar psalter now belonging to the public library of Douai. On the first page, which is so exquisitely elaborate that the photograph can scarcely grapple with its delicate minutiae, and which those who are interested must inspect afterwards in the show-case, appears a little kneeling figure of the

Plate
XXXI.
(See also the
cut on the
title-page.)

devout knight and another of his lady. Besides the Old Testament pictures which surround this page, we find a great variety of grotesques—men, women, plants, and animals—on so small a scale that it needs a magnifying glass to make them all out. Mr. Warner, of the British Museum, one of the most careful and experienced of our English MS. specialists, describes the knight and his lady as follows: "The lady, on the left on a stippled gold ground, wears a bright red under-garment, and a long sleeveless violet gown, slashed low under the arms and fastened by gold buttons down the front, with long light blue lappets falling over her bosom. Her fair hair is covered by a hood, and over her face is a semi-transparent veil." You will observe that an expert dressmaker could reproduce the costume for a fancy ball, so searching is Mr. Warner's description. "The knight, on a red ground, with a rayed and dotted pattern in white, is in banded mail, with chapel *de fer*, his long surcoat bearing the arms, *azure* a fess between six cross crosslets fitchées *or*. In his right hand is a shield with the same arms, surmounted by a conical helm, with eye-cleft and breathing holes and bearing heraldic plumes. The arms are those of St. Omer of Mulbarton." The great B of the Beatus on this page contains a fine tree of Jesse, and the page is one of the most beautiful ever produced by an English artist. The same master miniaturist executed also in similar style folio 57b, illustrating the 52nd Psalm, "The Fool hath said in his heart," where the great D of *dixit* is developed into eight little vignettes from the history of Moses and Samson. He illuminated also folio 70b, the opening of the 68th Psalm, with scenes from the life of David and Solomon, and the 109th Psalm, with scenes of the Passion of our Lord. After this our master miniaturist disappears

Plate
XXXII.

Plate
XXXIII.

from the book. Perhaps he died. Anyhow, he disappeared, and the book of the "Knight of St. Omer" was left unfinished. About one hundred years later it came into the possession of Duke Humphry—the good Duke Humphry of Gloucester. When first I saw the book its connection with this great man of the fifteenth century, the son of King Henry IV., was unknown. There was, however, on the last folio of the volume an erasure, where four or five lines of writing had been carefully scratched out. To this erasure we applied a few drops of a chemical re-agent, and sure enough, as we applied it, there came out the following inscription in the well-known hand of the Duke: "Cest livre est a moy Homfrey fiz frere et uncle de roys duc de Gloucestre comte de penbroc grant chamberlan dangleterre etc." Humphry was made Great Chamberlain of England on 7th May, 1413, and Duke of Gloucester on 14th May, 1414. He was further made Protector of England in December, 1422, on the death of Henry IV. Most likely, therefore, this volume, then about one hundred years old, came into his possession at some date between 1414 and 1422. At some date previous to this the illuminations were completed by an inferior hand. Of this inferior artist, folio 44, the opening of the 38th Psalm, is a specimen—a handsome page, but sadly fallen off from the earlier efforts. The change of taste in a century is shown also in the ordinary adornments of a page. In 1325 (fol. 10b) was the style—rather stern and simple, but very beautiful. Eighty or a hundred years elapse, and a more elaborate taste produces a more elaborated border (fol. 159b), in which an expert detects signs of some French influence. And here we part from the Psalter of the Knight of St. Omer and the good Duke Humphry, son, brother, and uncle of a king.

Plate
XXXIV.

Plate
XXXV.

Plate
XXXVI.

Plate
XXXVII.

Let me now draw attention to a page from an English Litany, which gives a good idea of the general appearance of one of the lists of saints which are of almost universal occurrence in these psalters and prayer-books. In the present page the confessors are specified, and the Northern character of the book is at once betrayed by such names as Johannes (John of Beverley), Wilfridus (Wilfrid of York), Willelmus (William of York), Cuthbertus (of Durham), etc., etc.

Plate
XXXVIII.

I wish that we knew for whom the next book was written and illuminated. The painting is by some first-rate English hand at the moment, about 1410, when English art culminated. After this, in consequence, probably, of the disturbed state of the country owing to the Civil Wars, English art declined, and, when it revived, was to a great extent a mere imitation of French work. Here is the opening page, the picture of the Last Supper, following the Calendar for December, in which the feast of St. Thomas of Canterbury has been duly defaced on the 29th of the month, at the bidding of Henry VIII. in 1538. The complicated border, the elaborate architecture and the brilliant colouring of this picture of the Last Supper cannot be appreciated in black and white. The next, however, folio 22, has an interest apart from its artistic merit. The words "Elisabeth ye quene" can be read at the foot of the page. These words are in the handwriting of Elizabeth of York, the daughter of Edward IV. and Elizabeth Woodville, and they prove that, although no heraldic emblazonments, as in the St. Omer book, connect the volume with any particular personage, it belonged at one time to a famous queen. Tradition tells us that it subsequently belonged to Mary Queen of Scots, and was by her given on the evening before her execution to one of her attendants, from whom it descended to an

Plate
XXXIX.

eighteenth-century "Dorothy Osborne," who made an affidavit to that effect in the presence of a Hampshire clergyman.

Folio 17 and folio 55b are specimen pages from the same book, which show the high-water mark of English miniature work in the fifteenth century. There are two other inscriptions in the book besides the signature of Elizabeth of York. On folio 152 is written "Edwardus Dux Bukyngham," who was the duke beheaded in 1470 by Richard III. On folio 147, in a hand of the end of the fifteenth century, is written a little prayer: "Jesus which lykedest to dy for redempcion of all mankynde have mercy upon the soul of Cesill Duchess of Warwyk which dyed the yere of grace ye moneth of Aug't." This Cecile was daughter of Richard Neville, Earl of Salisbury, and had two husbands, first, the Duke of Warwick, and, secondly, John Tiptoft, Earl of Worcester. This Earl of Worcester was a great scholar in his day, and was executed in 1470, like Edward, Duke of Buckingham. It is a wonder that through all the vicissitudes of the Wars of the Roses this beautiful volume should have come down in perfect preservation to the present day. Plates XL. and XLI.

Next comes what is called the De Grey Book of Hours, also of the first half of the fifteenth century—not quite so artistic a performance as that of Queen Elizabeth of York, but striking in its way. From the "obits" in which the deaths of members of the family of Grey are noted, much as births and deaths are now noted by us in the family Bible, it is almost certain that it was early in its history possessed by members of that family living near Blisworth. The binding, however, shows it to have been in France about the end of the sixteenth century. The page reproduced here shows the English St. George in plate armour Plate XLIII.

complete with dragon and princess. I consider this book very characteristic of English illumination in the fifteenth century, with its profusion of light blue scrolls and plenty of green. No one could mistake it for French or Flemish. The blues, however, are so pale that in the plate they come out almost white.

Plate
XII.V.

I now come to the last of my series. The Wingfield Horae and Psalter, which is so named from the binding, where you read at the top the name of "M: Richard Wingfield." When I first bought this book from Mr. Quaritch seven years ago, nothing had been discovered about its origin or history. It was an unexplored country—an unworked mine. Look first at the binding. Here the photograph betrays one secret even more plainly than the eyesight. You at once observe that the outer border is much fresher than the interior pattern. This leads us to believe that the MS., whose original date was about 1450, was rebound for Mr. Richard Wingfield about a hundred years later, possibly in Italy. That binding lasted about two or three hundred years, when some recent owner had it rebound in London, inseting in the new binding the slabs from the sides of the older one, and preserving the name of Mr. Richard Wingfield. So much for the binding. As to the contents of the book, they consist of two separate parts. The first part is without any marks of ownership, and its pictures are by a second-rate artist. The second part, however, which opens with the picture of King David playing on his accustomed harp, is very beautifully illuminated; and a series of six collotype plates affords an excellent example of the way in which the secrets of an old manuscript are sometimes divulged. In the bordering of this page there are no marks of ownership; unless the red roses convey some allusion to the House of Lancaster, in

Plate XLV.

which case the two gentlemen listening to the King's harping might very likely be portraits of some notable Lancastrians. That, however, is pure conjecture. In the next plate David has thrown down his harp and appeals to the Deity in the words of the 27th Psalm: "The Lord is my life and my salvation, whom shall I fear? The Lord is the strength of my life, of whom shall I be afraid?" On this page the flower-border offers nothing suggestive of ownership. But near the initial may be observed a loop or knot which is identical with the Stafford Knot, which we are accustomed to see in connection with Staffordshire, as, for instance, on the panels of the railway carriages of the North Staffordshire Railway.

Plate
XLVI.

Passing on, then, to the third slide, at the opening of the 53rd Psalm, we have the picture of a mediaeval fool or jester, who stands in an elaborate green landscape near Jerusalem, represented by the windmill and spires of some English town. Remark the jester's long-eared cap, its peak ending in a bell—bells also at his waist, wrists, knees and toes. He has a whip at his girdle, and brandishes a bladder, and blows a pipe, and dances—a mediaeval jester from top to toe. Two dogs look up at him with grave amazement. Here in the border we see two antelopes with gold collars, and below what looks like the nave of a wheel with flowers growing out of it. Here I can give you some idea of the colouring in a photograph prepared by Mr. Stoakley, of the University Laboratory. In the next plate, at the beginning of the 68th Psalm, King David cries: "Save me, O God, for the waters have come in unto my soul!" To say the truth, King David does not appear to be in any great danger, but it is an occasion for another fine landscape. In the border the scent gets hotter, for we find the wheel nave and Stafford knot in a

Plate
XLVII.

Plate
XLVIII.

concatenation, and a new emblem in the shape of a swan with a gold collar.

Plate
XLIX.

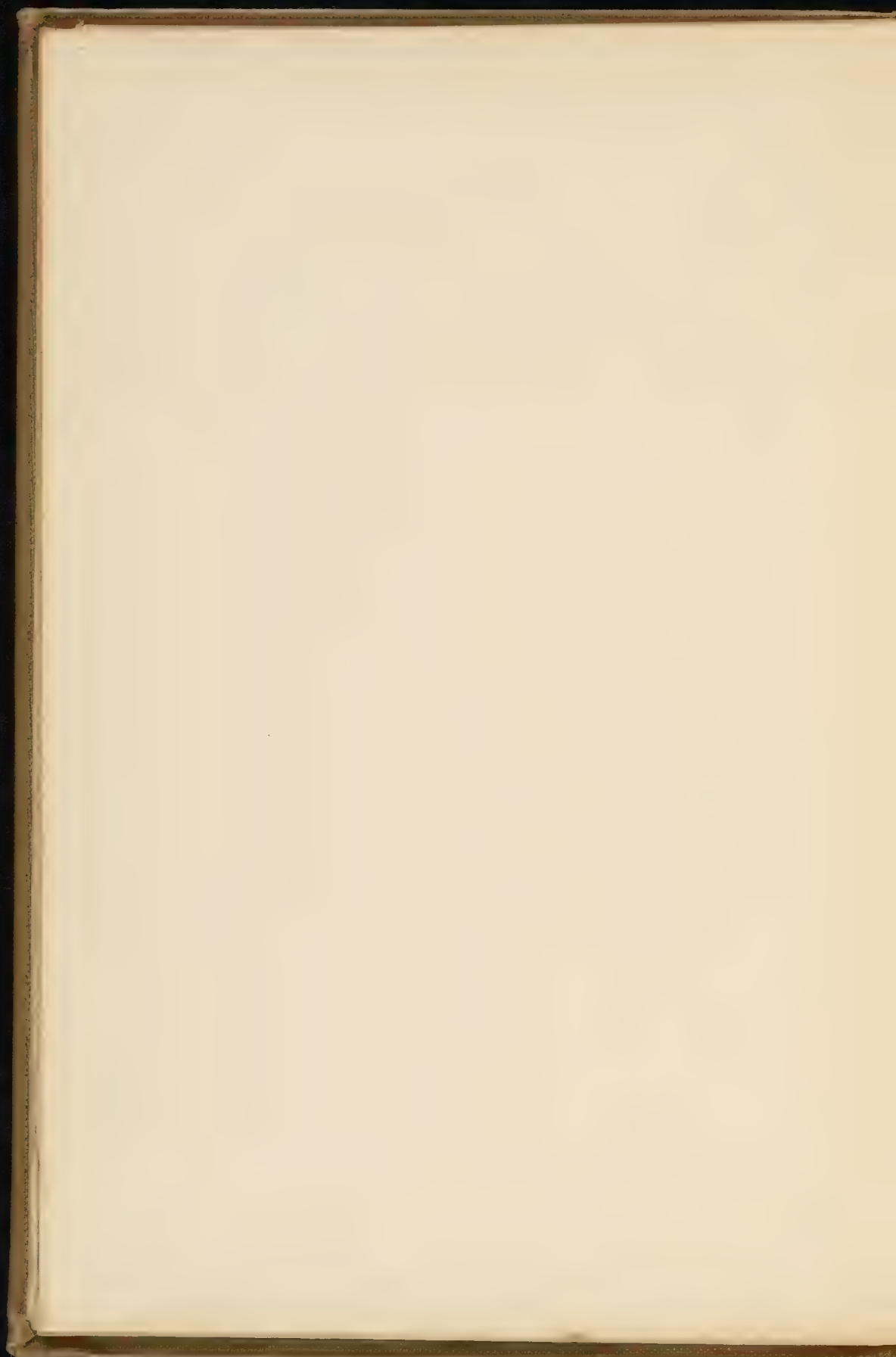
Next comes the 96th Psalm, "*Cantate Domino canticum novum*," and here I can show a fine specimen of a fifteenth-century choir in some English cathedral, with three priests in copes and four clerks in surplices, and an altar with a gold retable. In the border round the picture are the emblems with which we are now familiar, and an additional sign in the motto, "*Mercy and grace*," the explanation of which is not yet forthcoming, though the same motto occurs in another of my MSS., one which belonged to a Queen of Navarre. I shall be very grateful for any information as to any other place where this motto is found.

Plate L.

I have only one more page to show. In it is represented the Trinity, with a border of wheel naves, swans, antelopes, etc., and we can now by the aid of all these emblems connect this volume with absolute certainty with the family of the Staffords, Dukes of Buckingham, whose dynasty as dukes began with Humphrey Stafford in 1444, and ended with Edward Stafford, who was beheaded in 1521. Of the three Stafford dukes, Humphrey was killed at the battle of Northampton in 1460, and the two others were beheaded—Henry by Richard III., Edward by Henry VIII. The date of the MS. goes best with Humphrey. But the provenance is made quite certain by a prayer contained therein, where it is besought "*ut avertas iram tuam a famulâ tuâ Annâ*," which, with another similar passage, shows that the book was written for the use of a lady named "*Anna*." Now Humphrey Stafford's wife was the Lady Anne Neville, tenth daughter of the Earl of Westmorland. The book then belonged to the Duchess of Buckingham. When her husband Humphrey fell in the battle of Northampton, or,

at all events, after the death of the Duchess Anne, we must suppose this precious heirloom to have gone to Henry Stafford, her grandson, the second duke. Now Henry, the second duke, married Catherine Woodville, the sister of Queen Elizabeth, wife of Edward IV., and when he was beheaded at Salisbury in 1483 it is quite reasonable to suppose that the book remained with his widow. The widow soon married again; her second husband, Sir Richard Wingfield, whose son or grandson is probably the gentleman whose name is inscribed on the second binding.

I have dwelt thus at length upon the Wingfield manuscript, because it gives so good an example of the way in which these volumes, so mysterious and anonymous at first sight, gradually betray their identity, and by internal evidence prove their provenance from some of the greatest personages in English history. In those days, which we sometimes speak of as barbarous, kings and queens, generals and statesmen, vied with one another for the possession of these beautiful prayer-books. Architectural monuments have too often been ruined or restored. Frescoes have faded away, tiles have been broken or trodden to pieces. Oil paintings by English artists only began in subsequent centuries. For perfect preservation of the pictured life of England during the two centuries with which I have been dealing, we have nothing to compete with the miniatures of the illuminated MSS., and I sincerely hope that the sight of these few selections from a small private collection may encourage some of my hearers to explore the treasures of a similar nature with which the libraries of Corpus College, St. John's, and Trinity so richly abound.





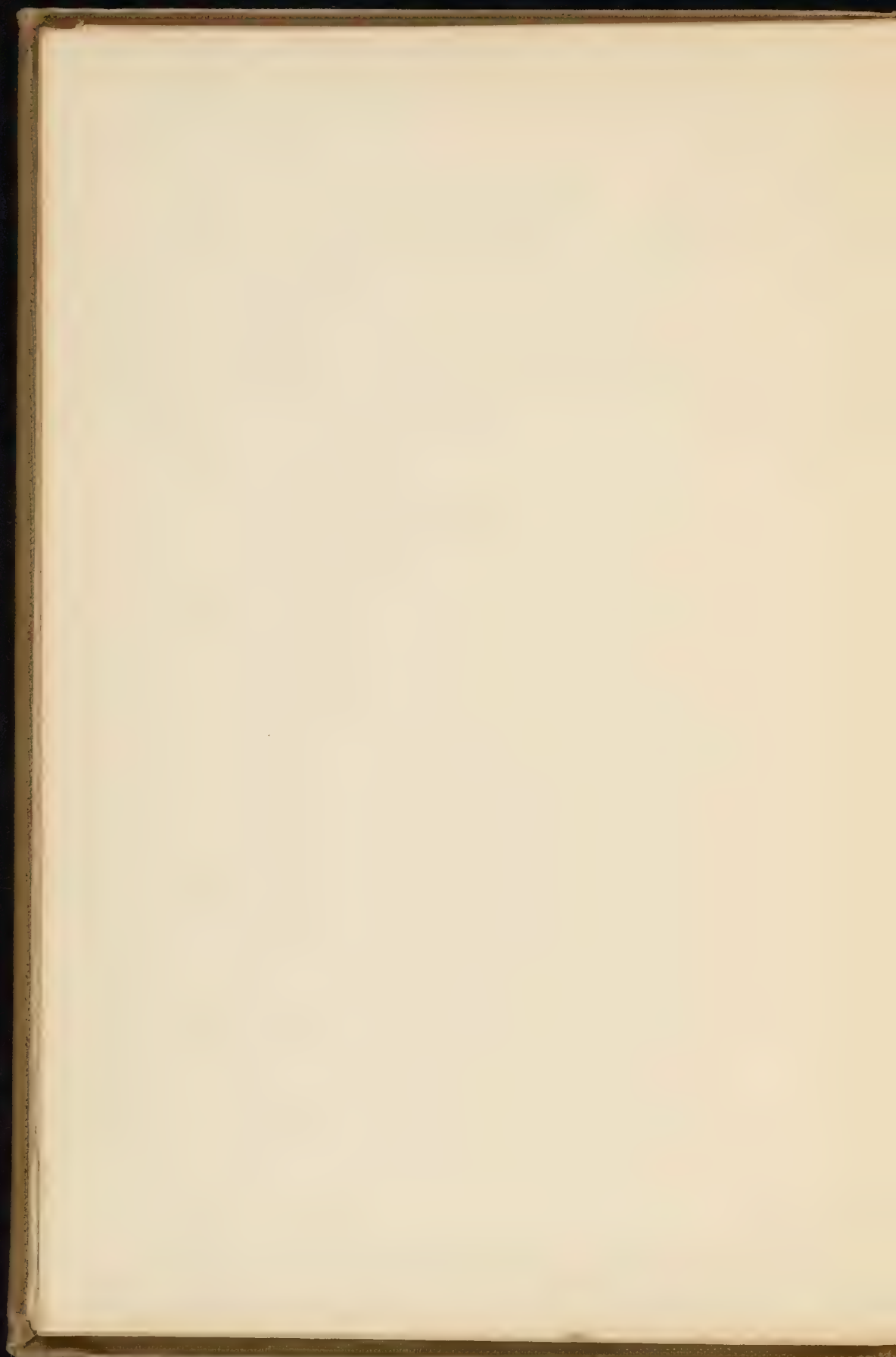
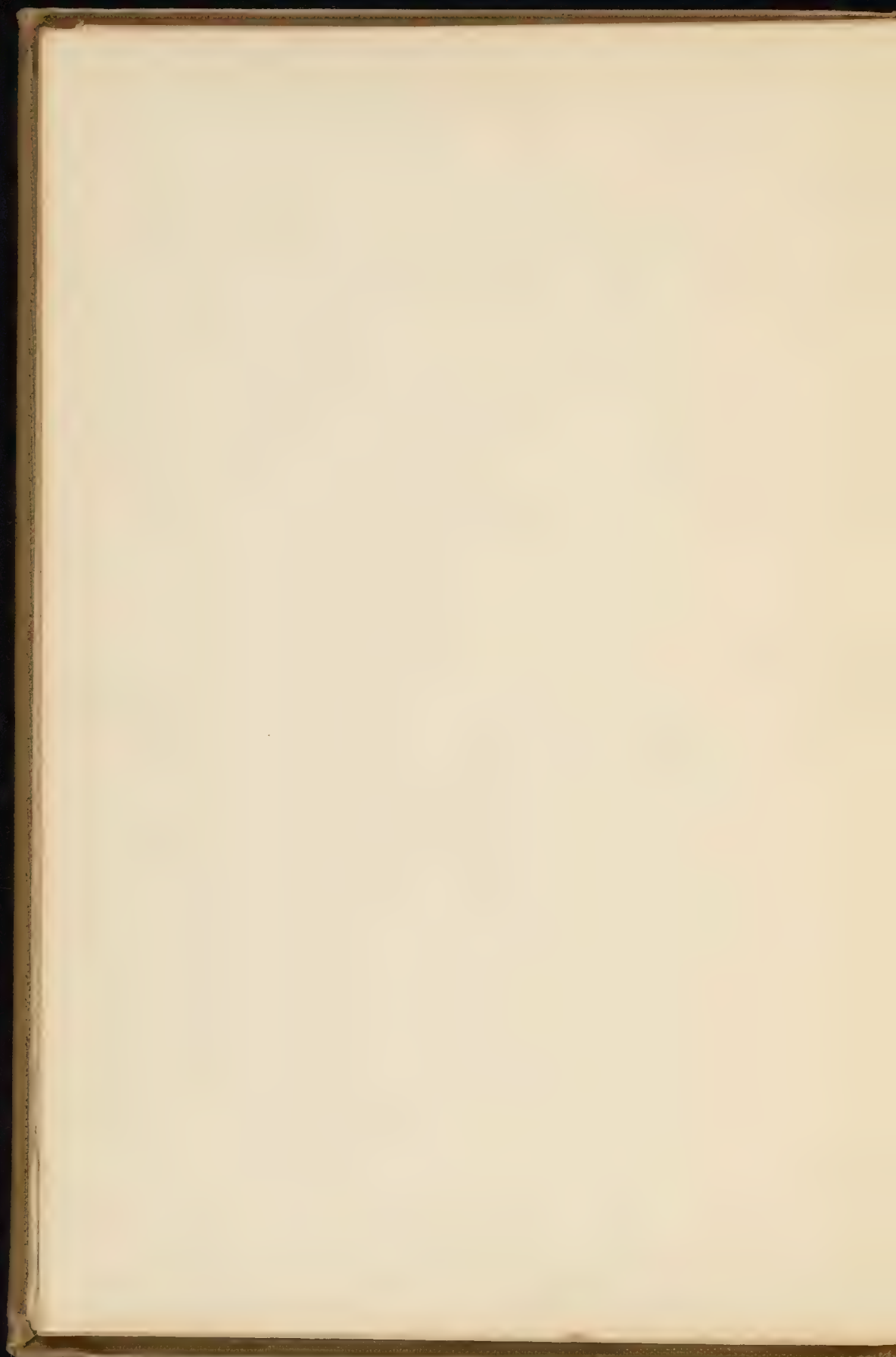


PLATE I.

HEGISIPPUS. HISTORIA DE EXCIDIO JUDEORUM. $11\frac{3}{8} \times 8$ inches. Ff. 115. Century XII., *circ.* 1150 A.D. The binding is of the same date as the volume, most of the stamps employed in its decoration occurring also on the covers of the Winchester Domesday Book, 1148 A.D., now belonging to the Society of Antiquaries, and of the Cartulary of St. Swithin, 1150 A.D., now in the British Museum. Three, however, are peculiar to this volume, viz., the cock, the two warriors, and the man on the lion.

Page 12.





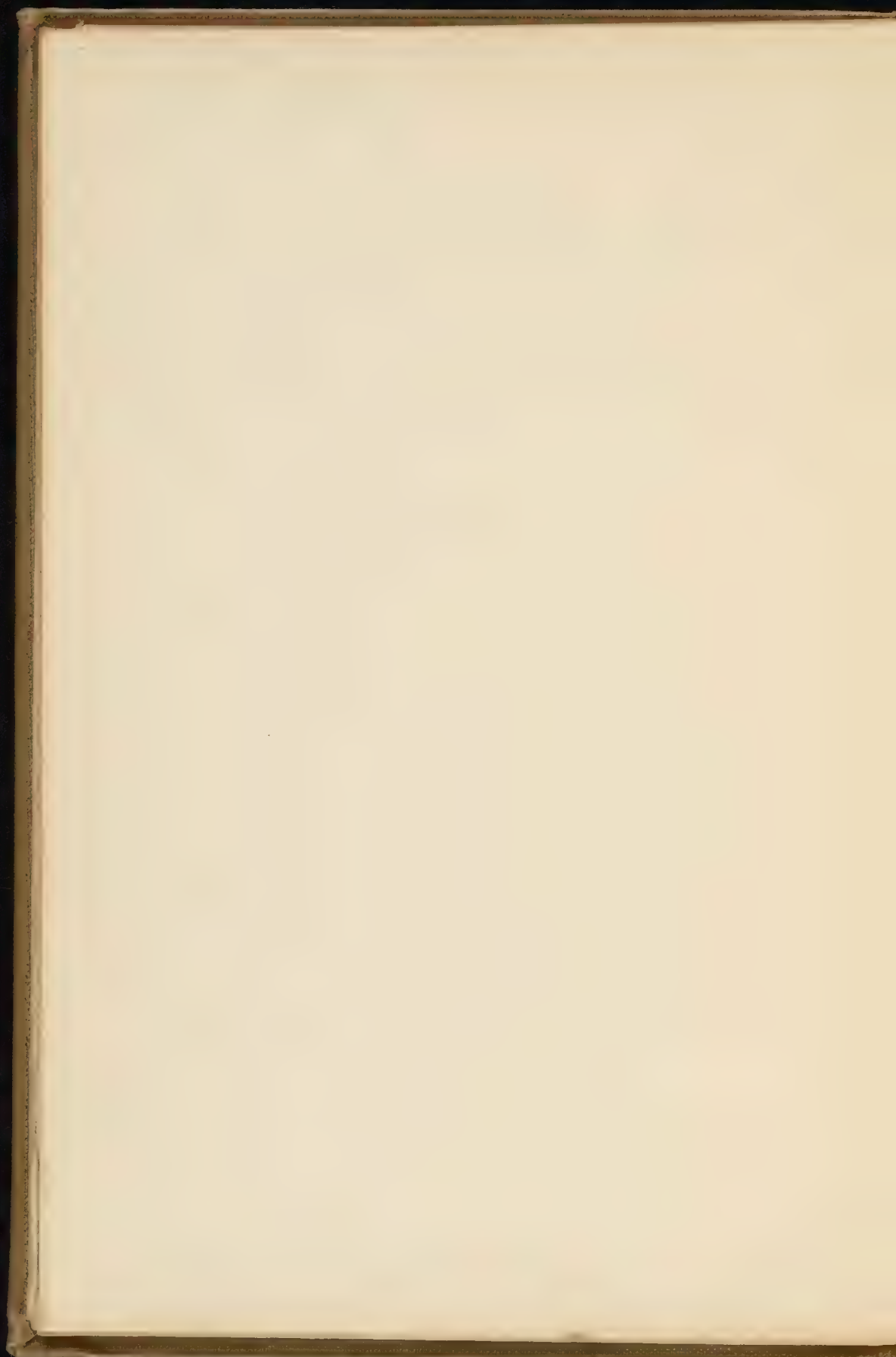
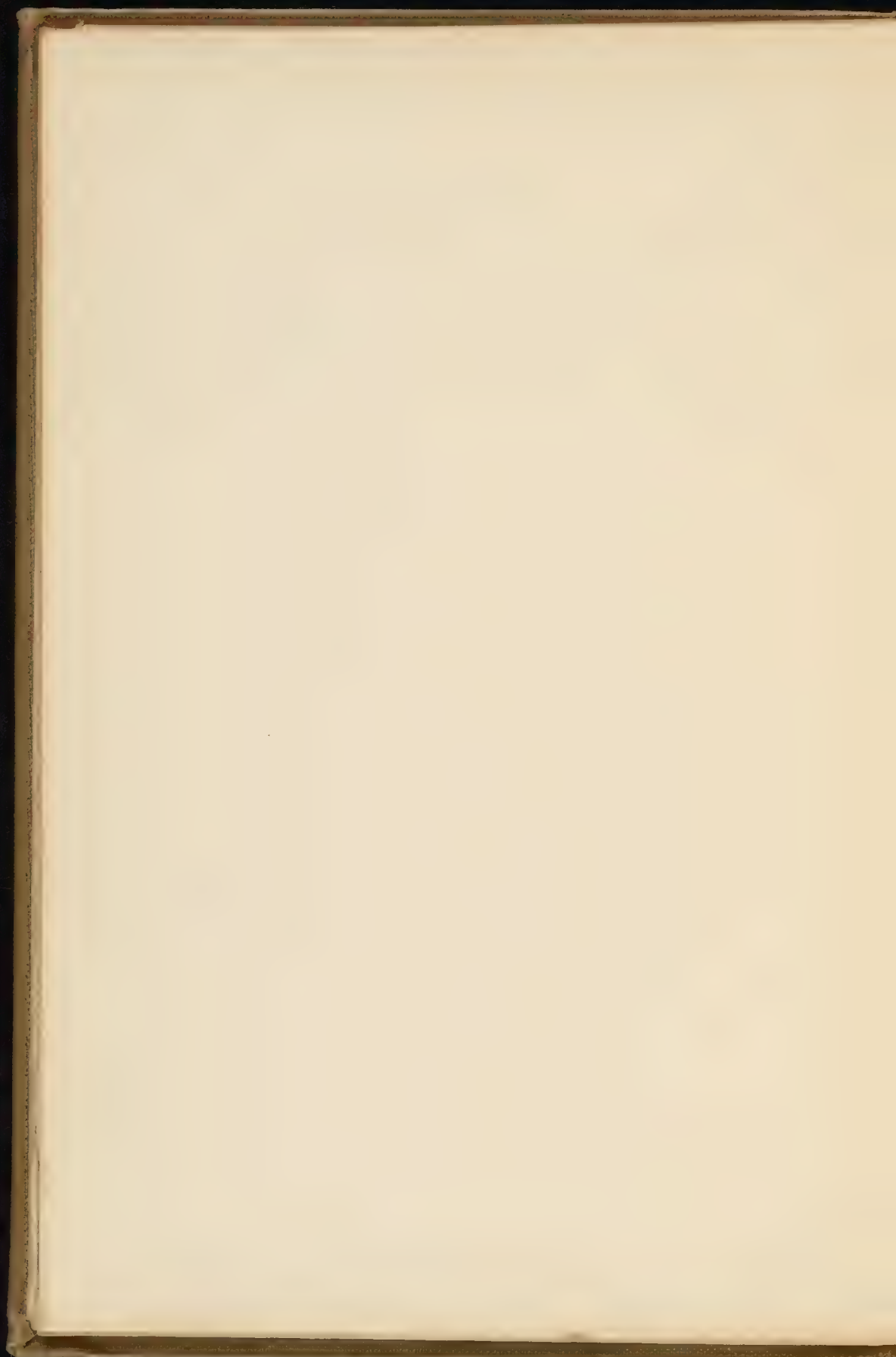


PLATE II.

Folio 42 of the CAREHOWE PSALTER, written near Norwich in the XIIIth Century. The initial depicts in six medallions the story of Saint Olaf.

Page 14.





cat'um q' n' abut' i' g'ilio impioꝝ. i' m
 ua p'ctoꝝ n' stetit. i' i' cad'ed' p'at'ilece n'
 ed' i' lege domini uoluntas eius. q' sedet
 i' lege ei' med'itabit' die ac nocte.



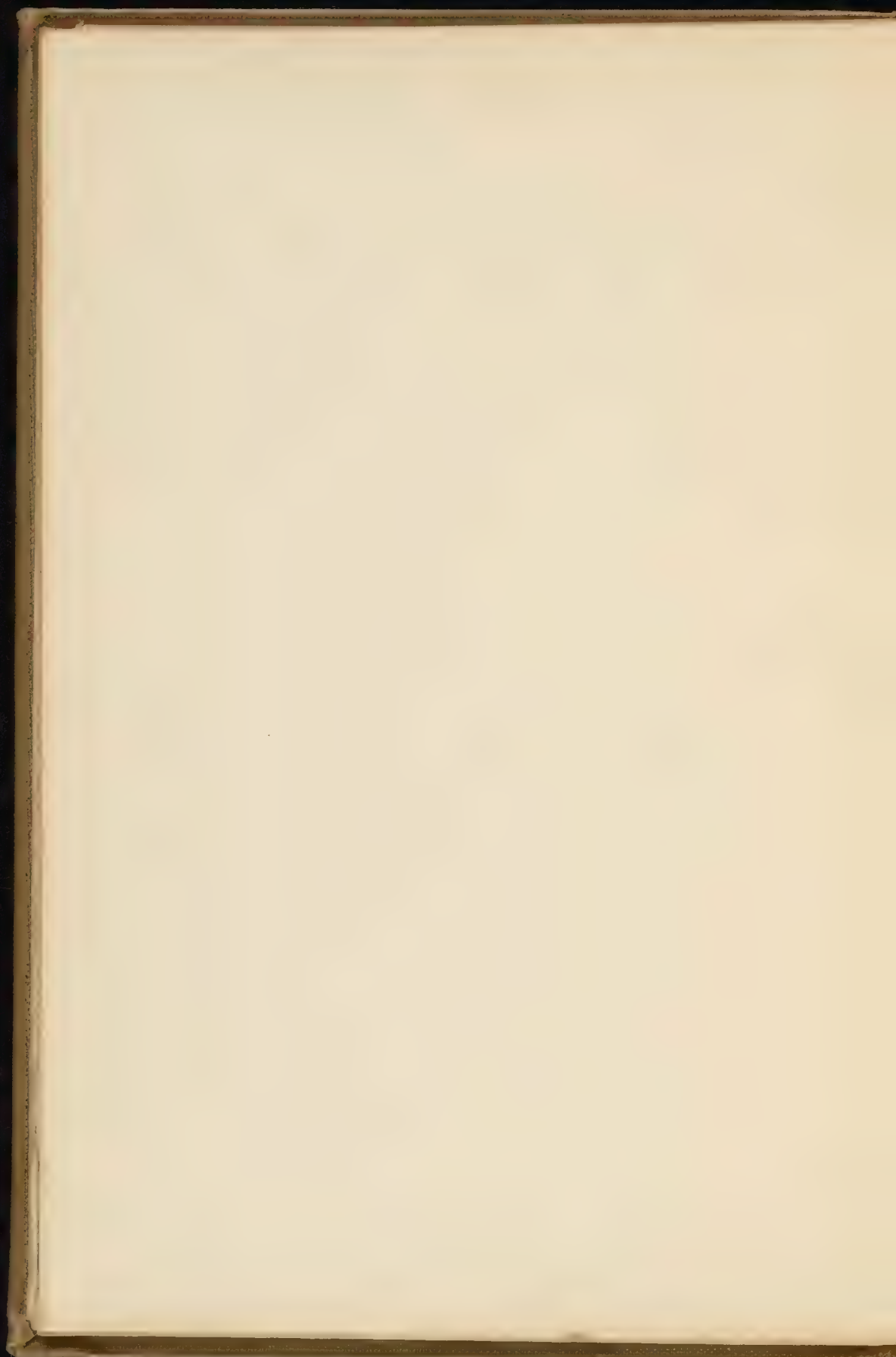
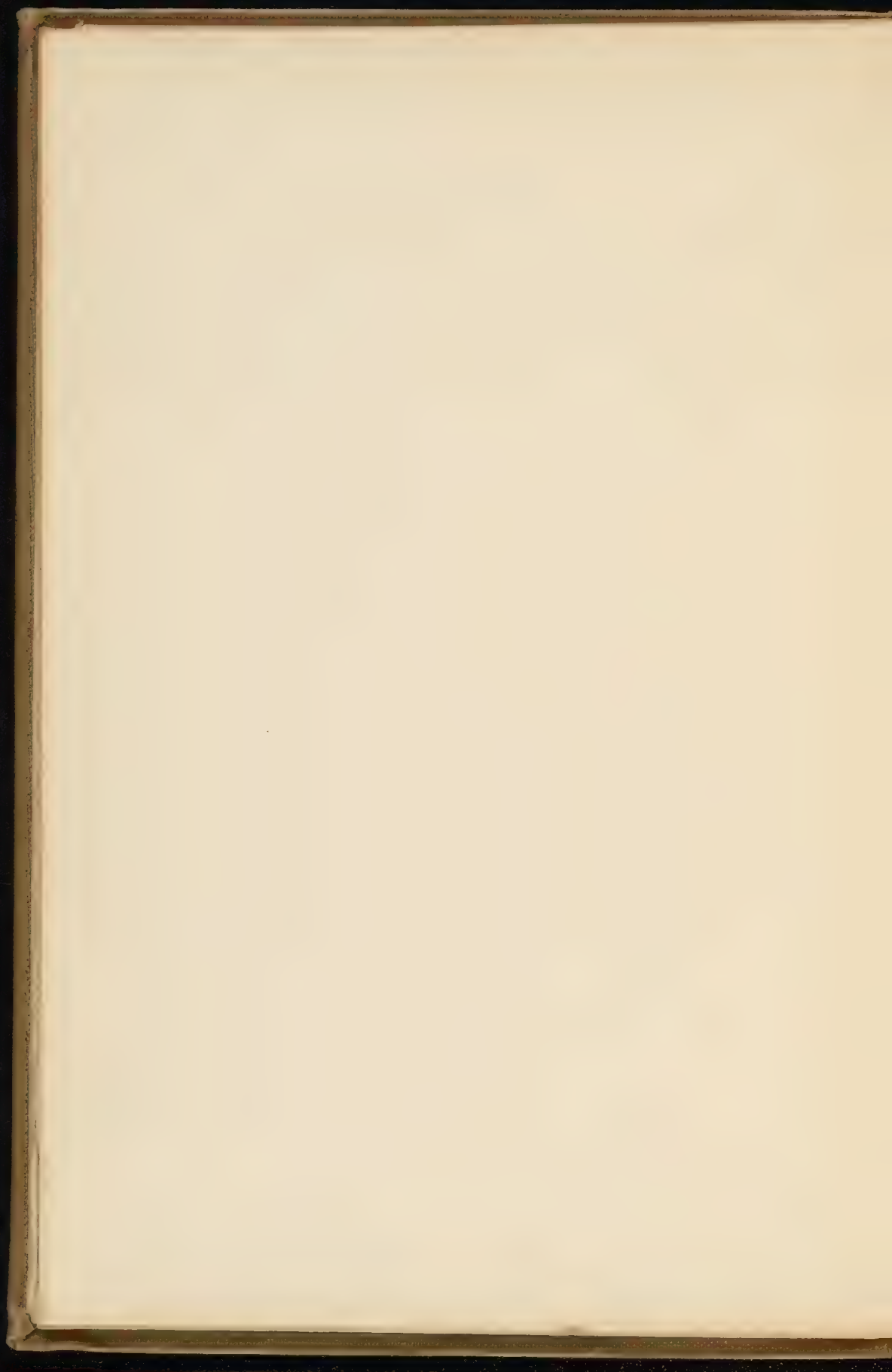


PLATE III.

Folio 22b of the CAREHOWE PSALTER. An angel in red, descending vertically from a cloud, gives Adam a wooden spade shod with iron, and a spindle to Eve.

Page 14.





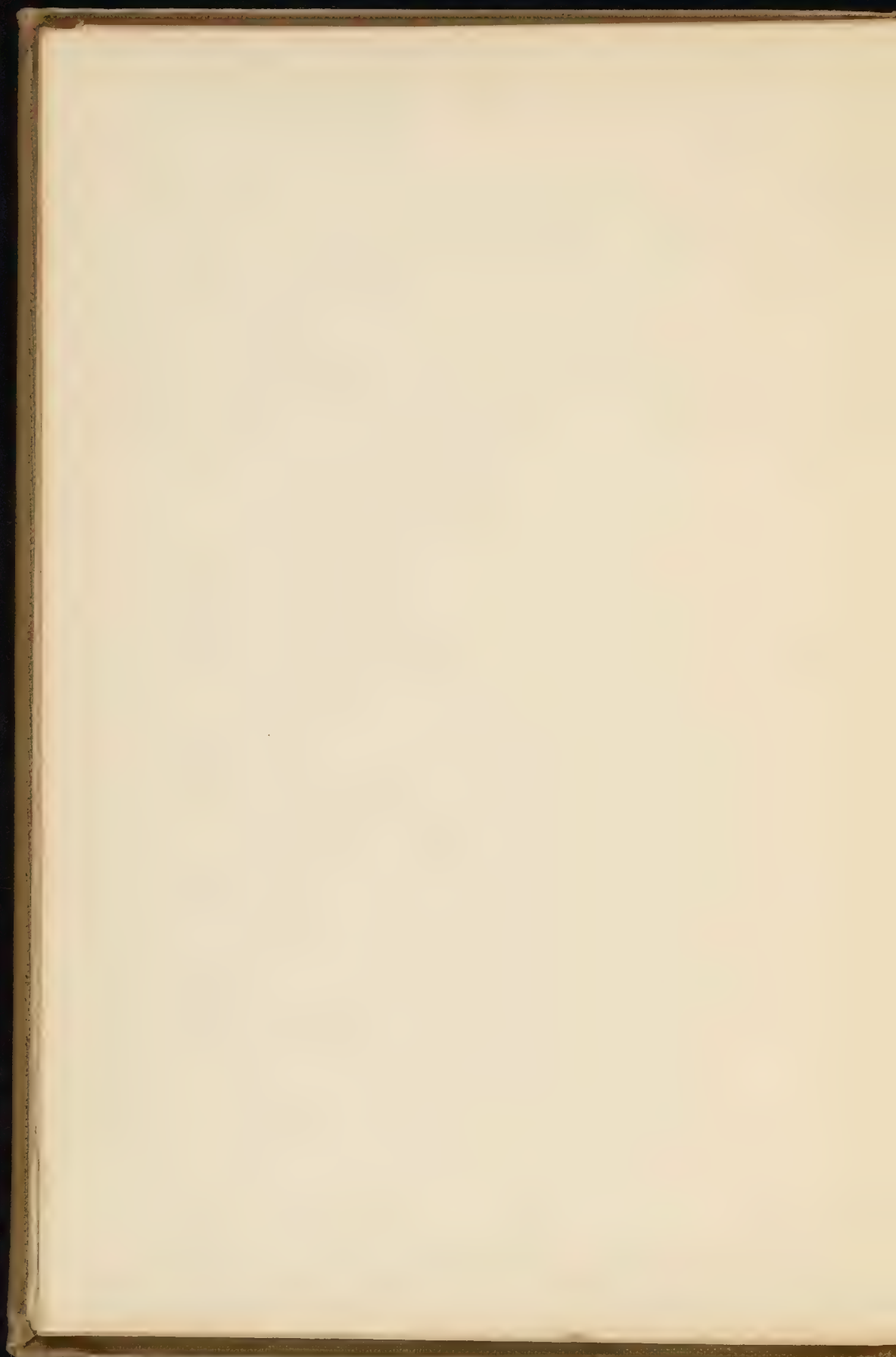
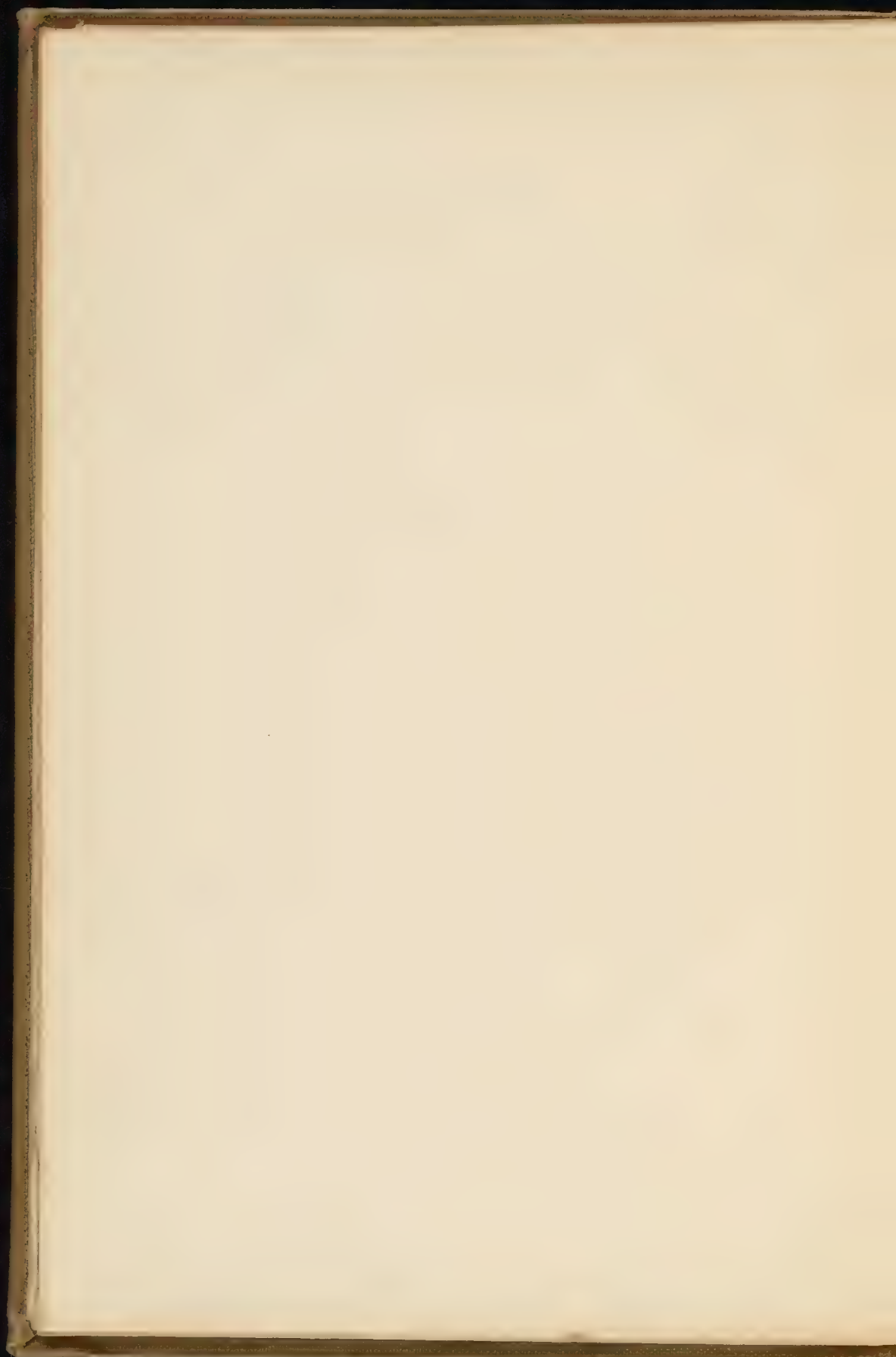


PLATE IV.

Folio 15b of the CAREHOWE PSALTER. The murder of
Thomas of Canterbury.

Page 14.





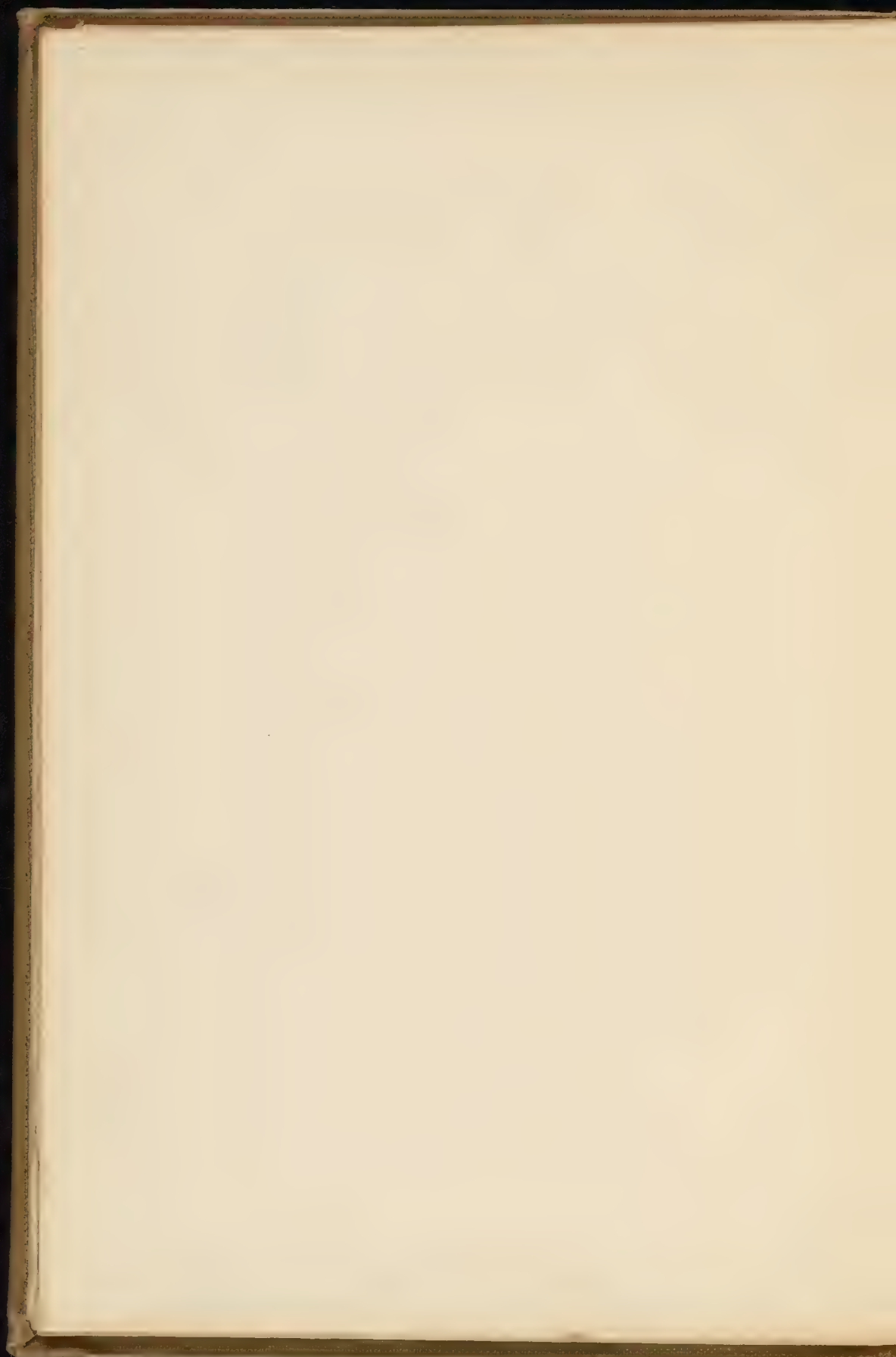
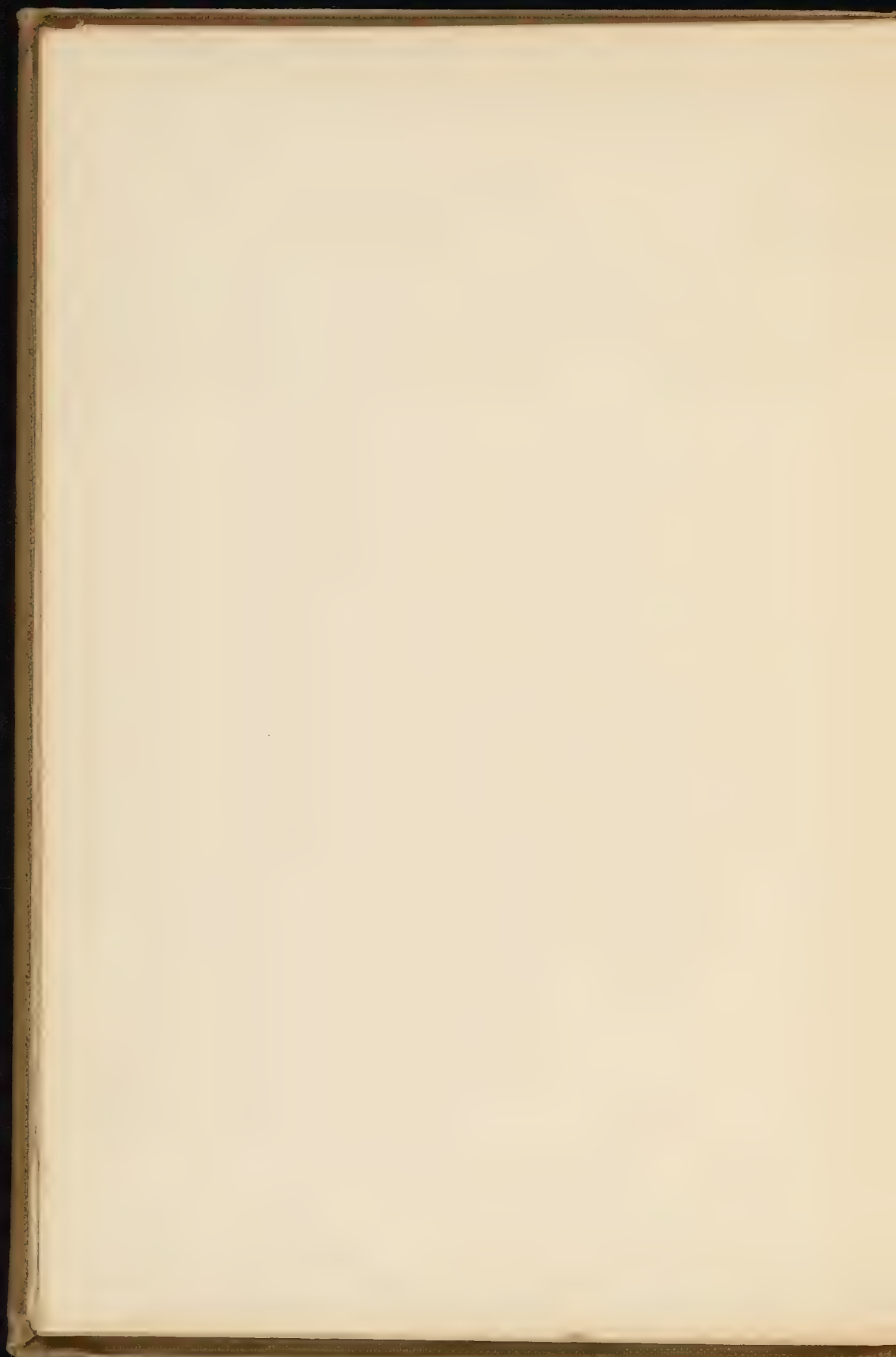


PLATE V.

Folio 69v of the DE LA TWYERE PSALTER. The beginning
of the 39th Psalm, with illustrations from the life of David.

Page 15.



7 multiplicati sunt q̄ odier
me inique. **+** **+** **+** **+** **+**

Qui retribuunt mala pro
bonis detrahebant in q̄m
sequebar bonitatem. **+**

Ne derelinquas me dñe
d's m's: ne discesseris a me.

Intende in adiutorium
meum: domine d's salu
tis mee. **a.** Revela domino
uiam tuam. **Domine in**
celo m'ia tua. Et uitas tua

usq: ad nubes.

IXI: CVSTODI

AGNA SMOGA

S: VGDODD

CEU 140: I

D. LIDSVBGA



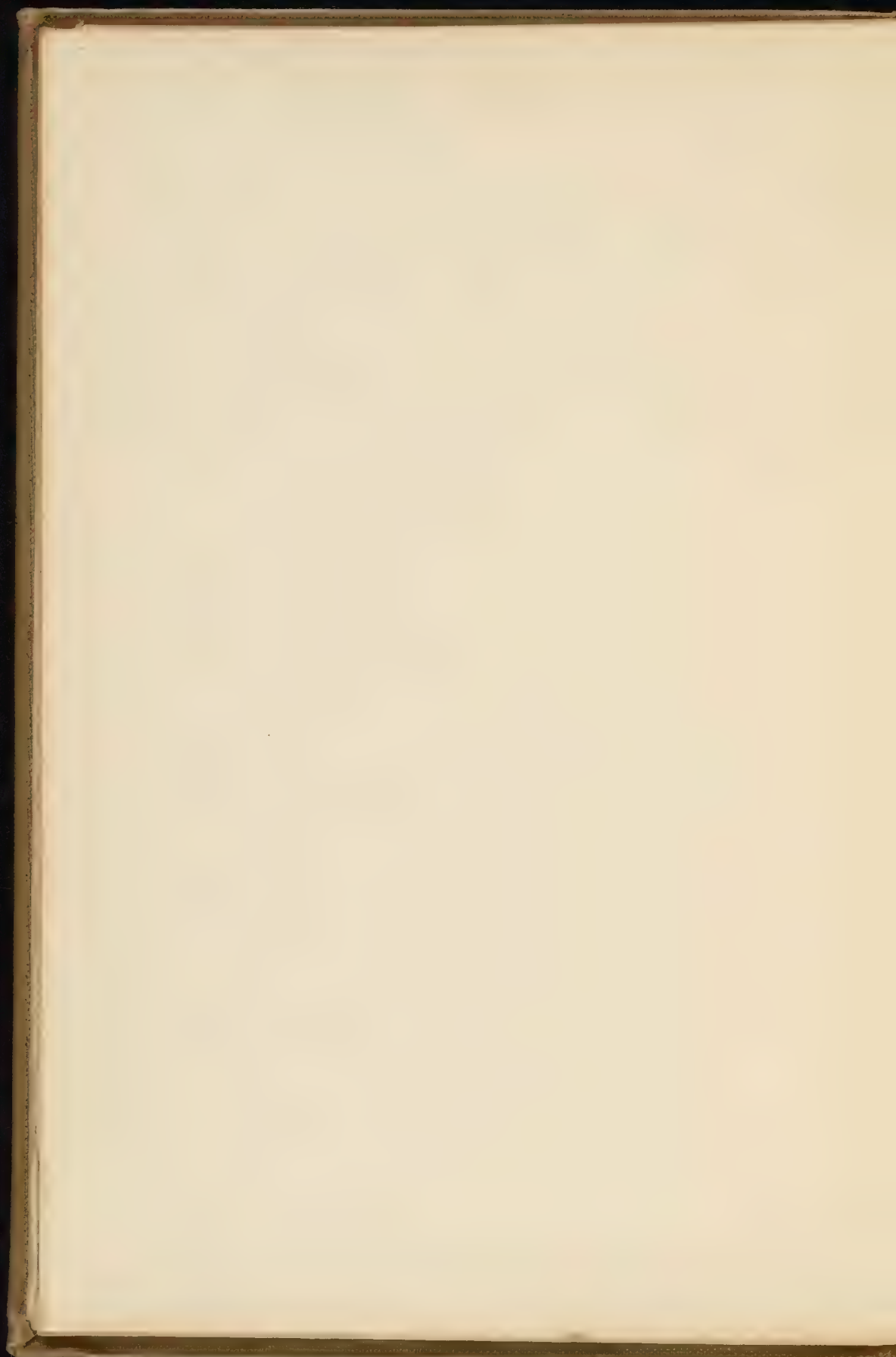
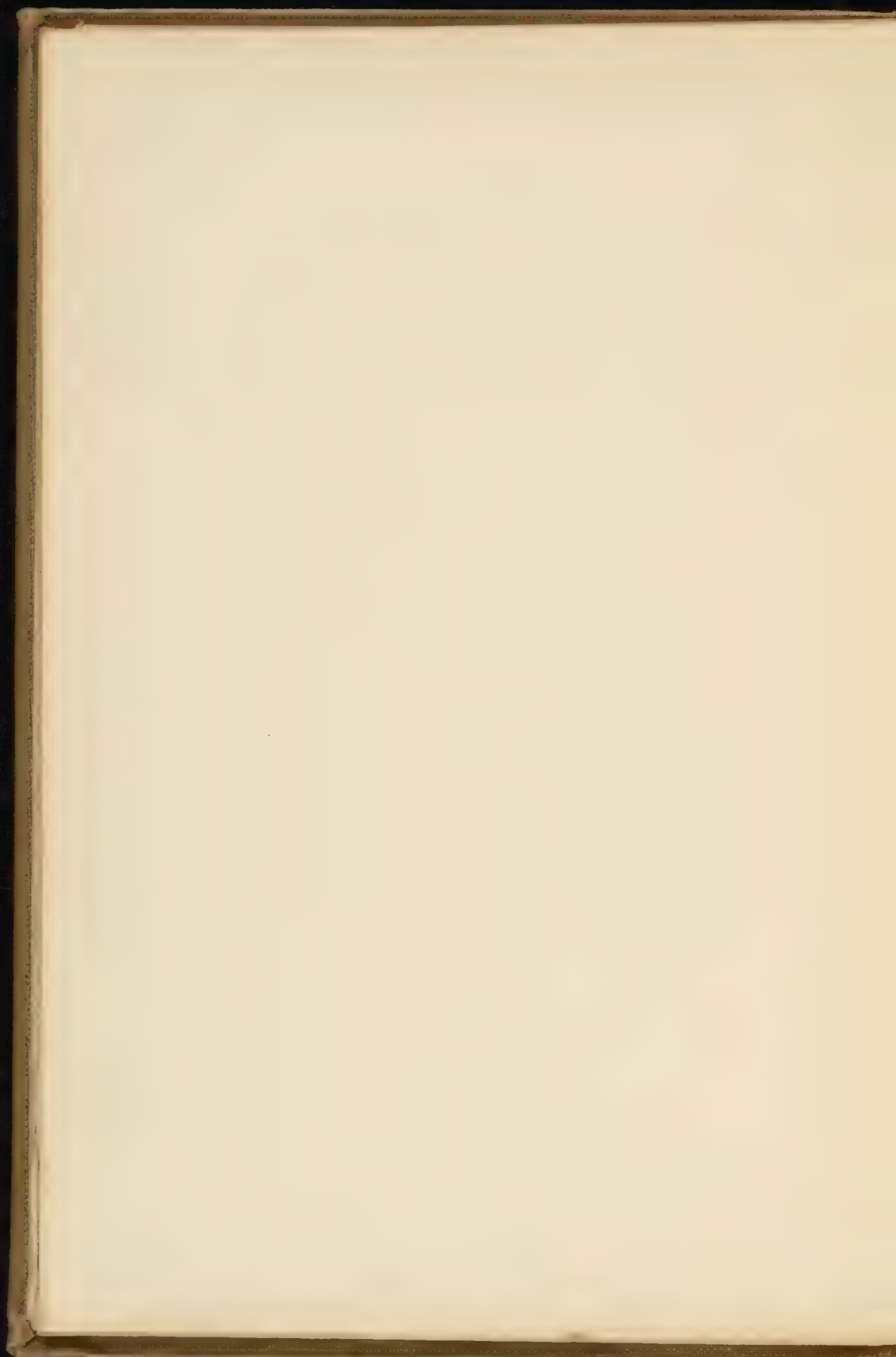
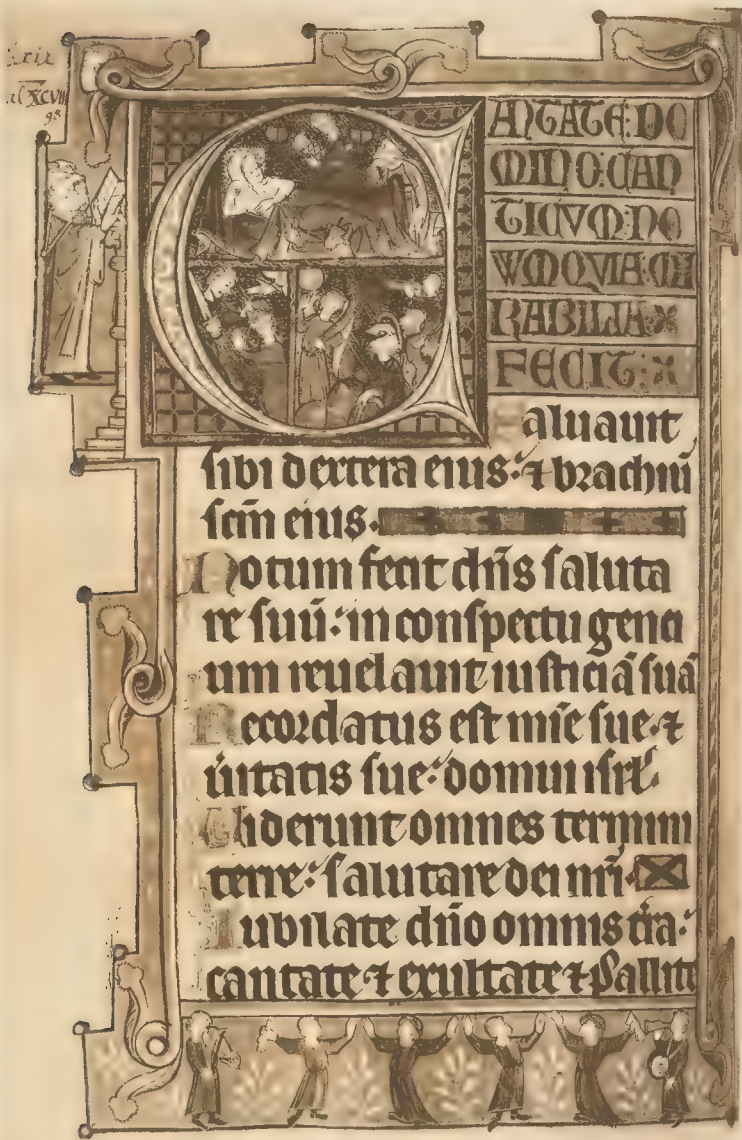


PLATE VI.

Folio 161v of the DE LA TWYERE PSALTER, with illustration of the 97th Psalm, the Nativity, the Angels appearing to the shepherds, and the martyrdom of St. Anastasia.

Page 16.





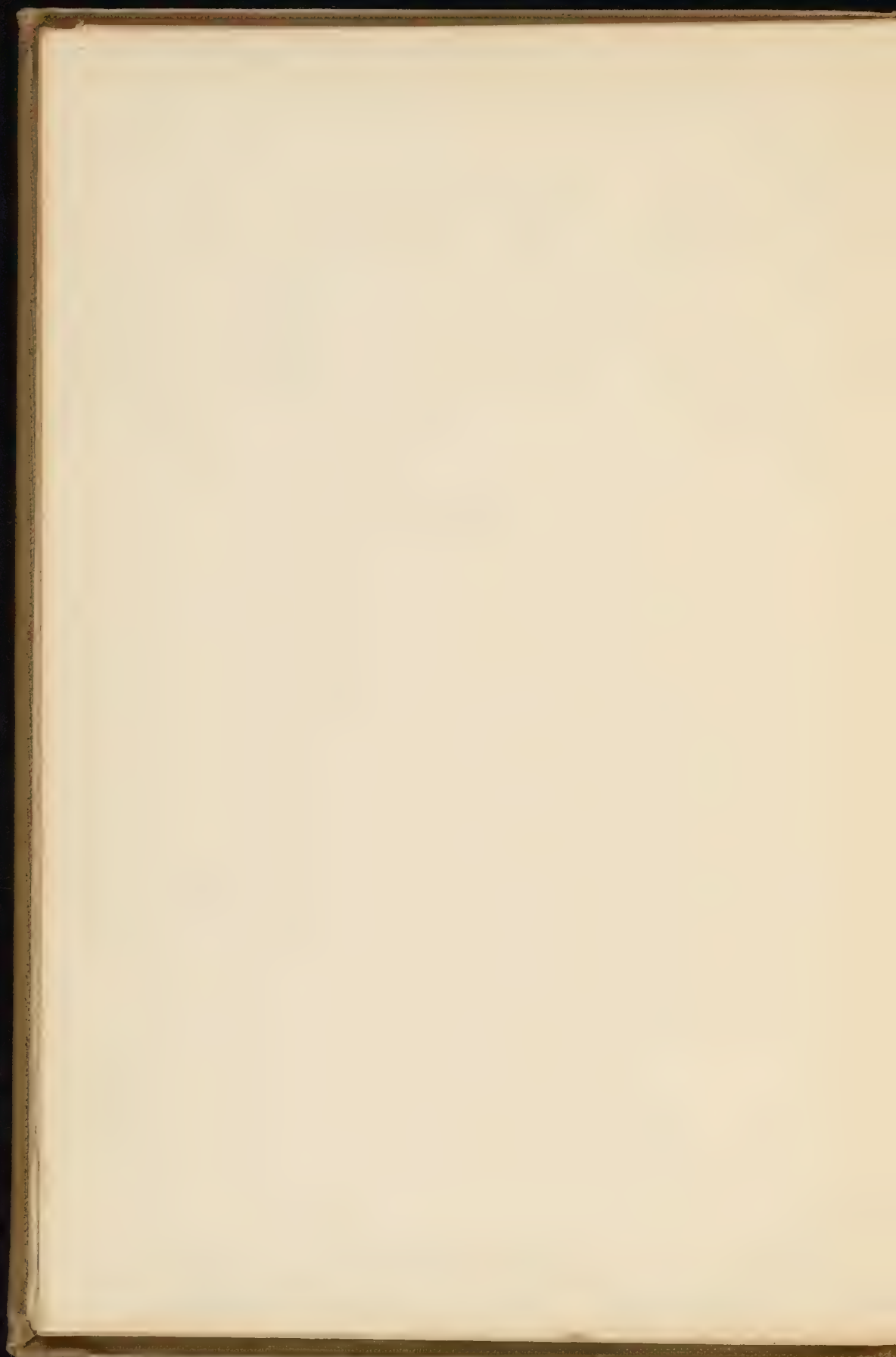
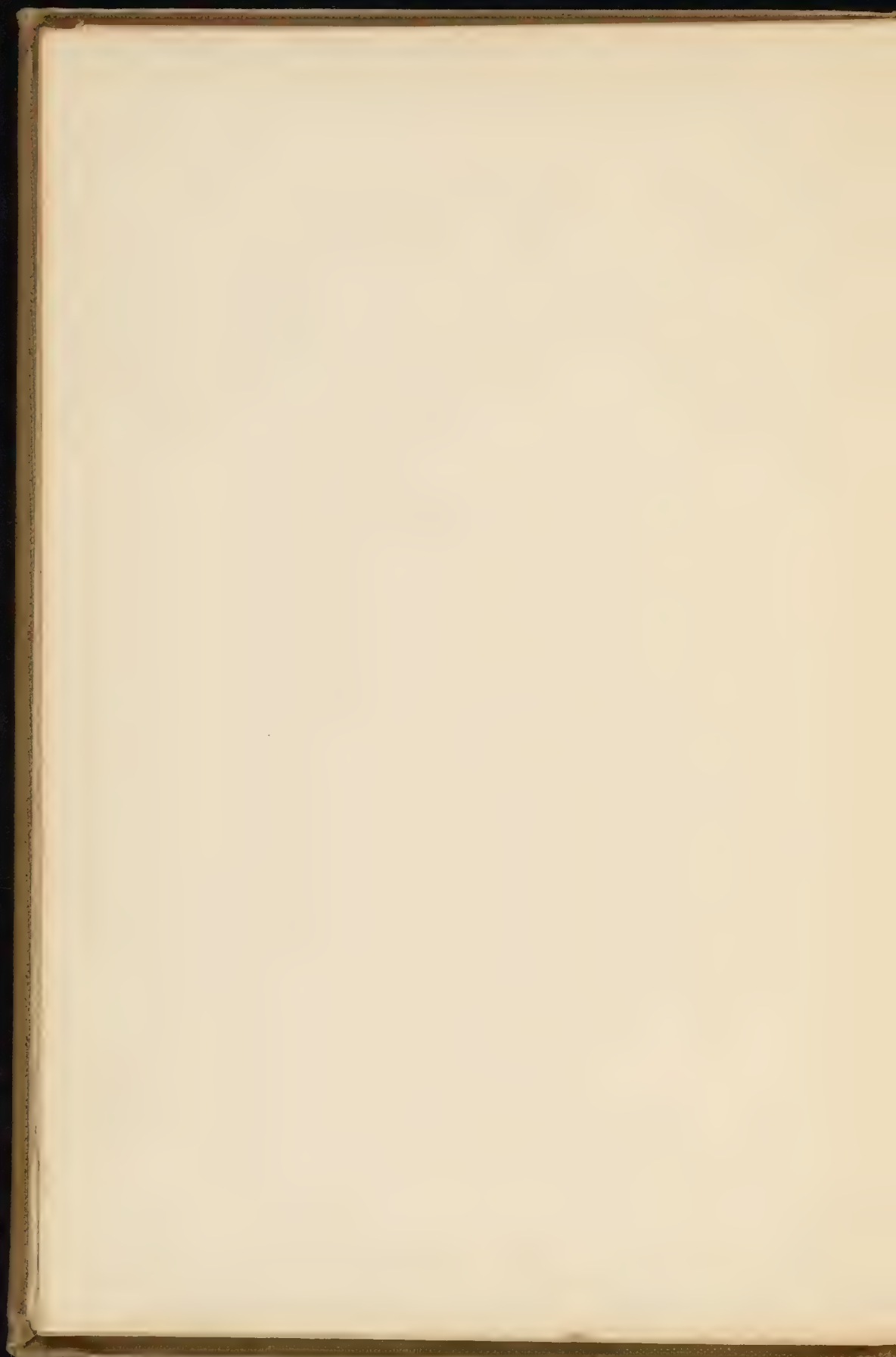


PLATE VII.

Folio 1 of the APOCALYPSE OF THE APOSTLE JOHN.

Page 17.





Ingavit plagis apo aliphs iohannis apostoli. **E**po aliphs iohannis torit sacramenta. quor ulla. **P** arum den est. **E** p mto iohannis uoluminis. laus omnis inferior est. **I** n ubis singlis. multipli s lacum intelligente. **E** plicit plagis. **I** nupit apocalypsis iohannis apostoli.

posuisti phis ihu ⁊ quam dedit illi deus potatem facere seru-
sus que oportet fieri ato ⁊ significauit patiens per anglin
suum seruo suo iohanni ⁊ testimonium perhibuit illo dei
⁊ testimonium ihu ⁊ in his quecumq; uidit ⁊ in qu
legit ⁊ qui audiuit uita pphie huius ⁊ seruauit ea que
ea scripta sunt ⁊ emisso enim pr ⁊ iohannes ipse em

[illegible]

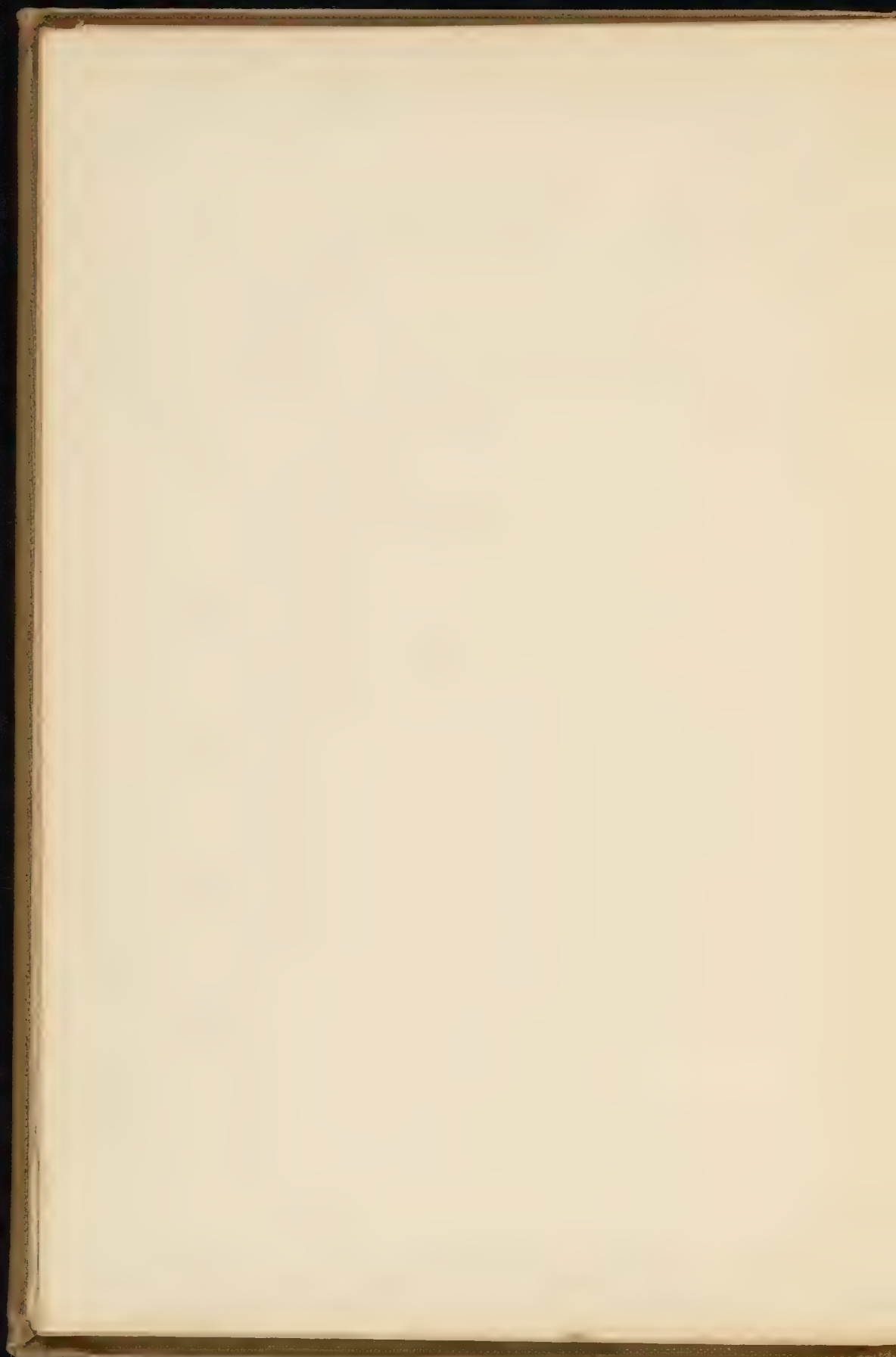
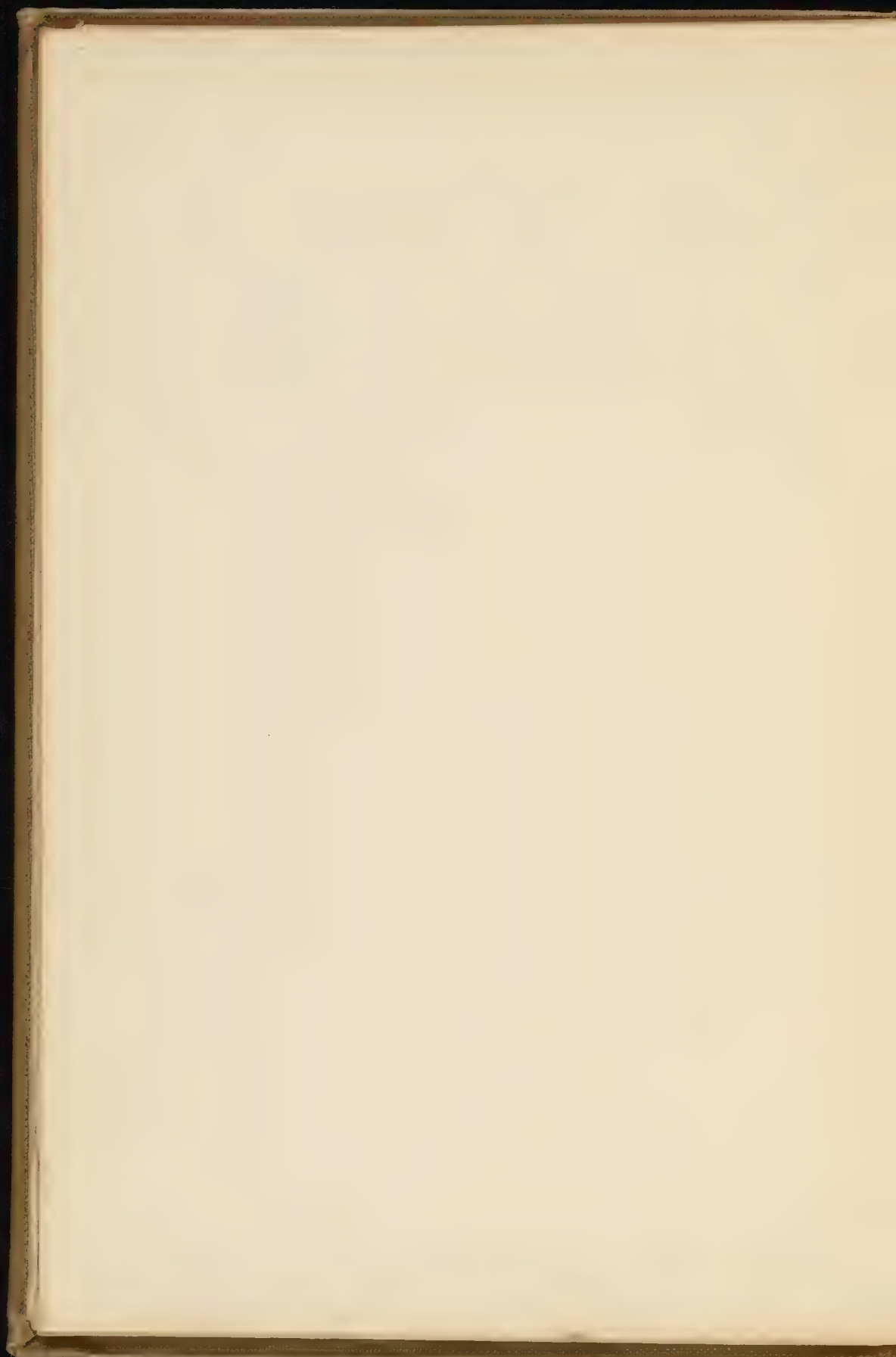


PLATE VIII.

Folio 4 of the APOCALYPSE. On the left, under a trefoiled arch with turrets above, sits the Church, crowned, with flag and a chalice into which a lamb sheds its blood. On the right is the Synagogue under a humbler tabernacle, blind-fold, with broken spear and dropping the tables of the Law. In the centre stand four Old Testament Saints, one of whom offers a copy of the Old Testament to the Church as desiring her to open it.

Page 18.





Inapit et posuit tercia visioni

Et vidi in dextera sedentis supra thronum librum scriptum uetus et foris signatus sigillis septem. Decretum et sigillis qd' commi' dedit in sequenti dicens. Liber u' scriptus in uetus et foris: non solum uetus testamentum. s: et nouum signat. Qui in uetus scriptus ē: scdm allegoriam. foris: scdm hyeroniam. Hic igitur liber uetus et nouum testamentum in se tenet: qz spiritualis intelligencia in ueteri testamento. nichil aliud ē qm nouum testamentum. Et vidi anglm foris pdicātem uoce magna. Angelus foris patet uetus testamentum significat. Uoce magna pdicauit: quia xpm ad rēmpm gnis humani: uenturum ē pdicauerunt. Quis ē dignus aperire librum et solite signaculū eius. Interrogatō angli desiderium sōrum significat. Desiderabant enim scī intē xpm in carne: et audire sermones eius. eo qd' scirent omnia mistia uetus testamti: ab eo ē reuelanda sicut ipse dixit discipulis suis. Amen dico uobis quia multi reges et pple uoluerunt uidere que uos uidetis et non uiderunt: et audire que auditis et non audierunt.

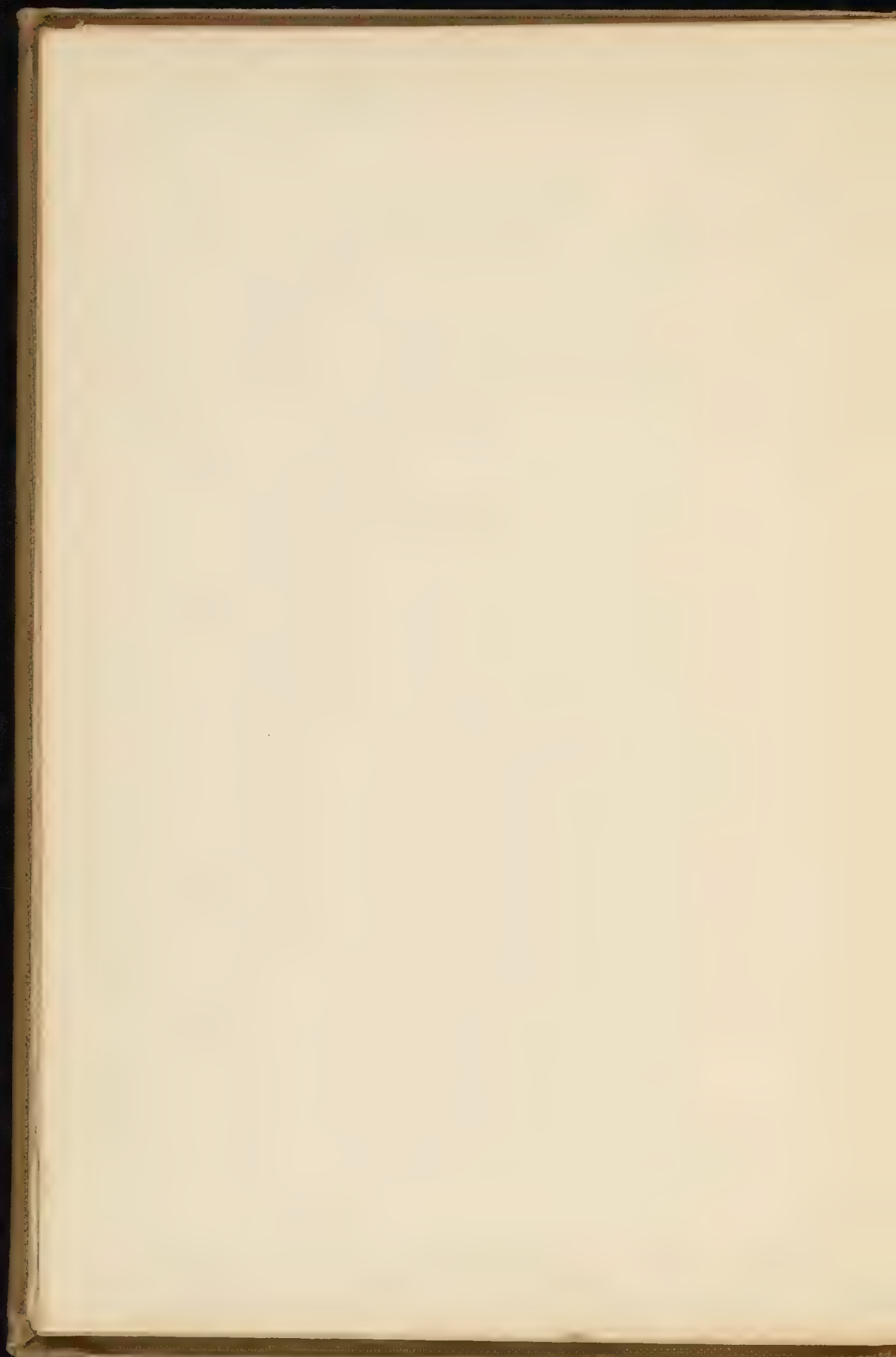
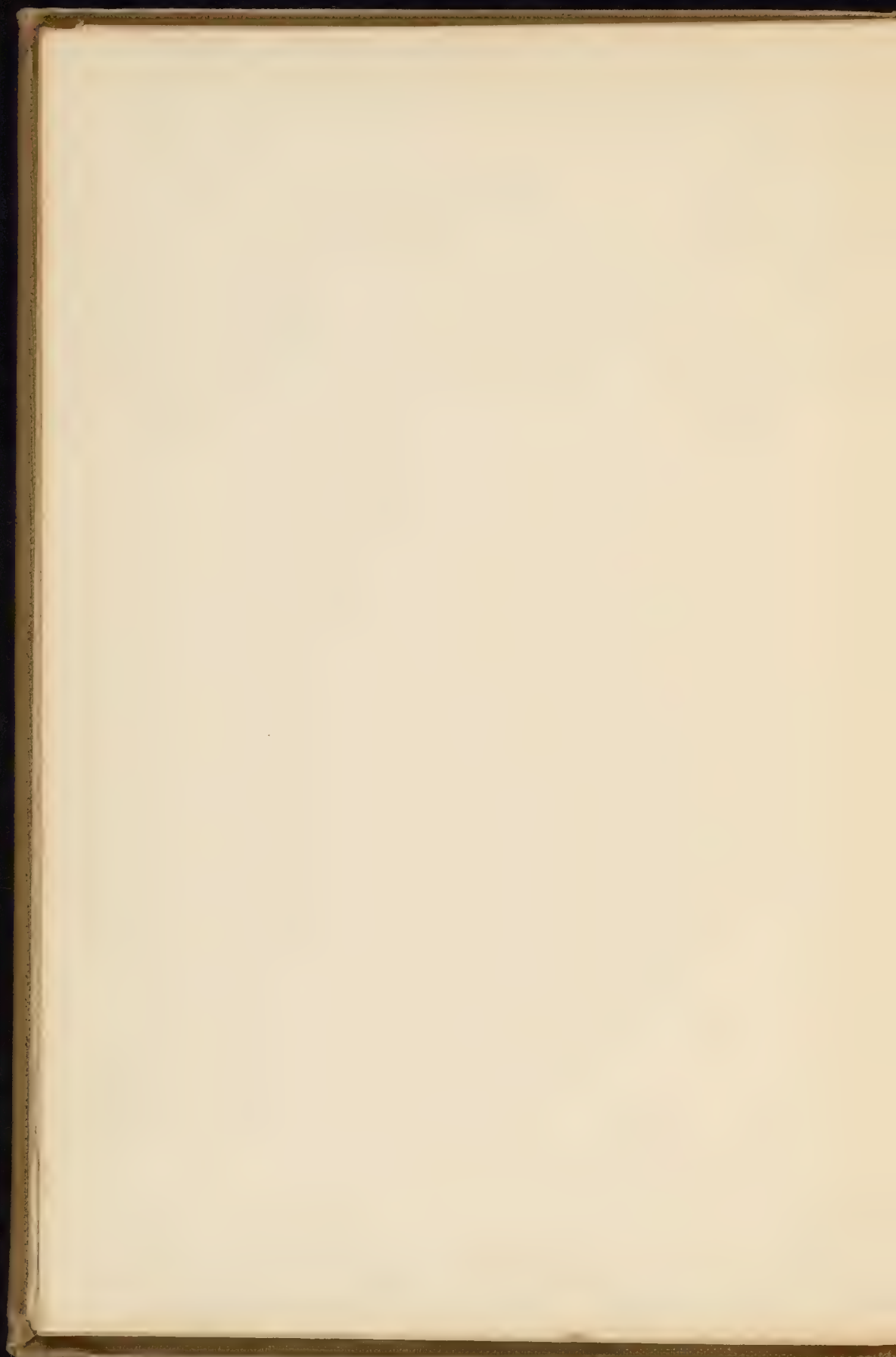


PLATE IX.

Folio 7b of the APOCALYPSE. The first seal. The rider
on the white horse.

Page 18.





TERTIUS TERTIO MORTUUS
 ET INDI QD' APERUIT AGNUS UNUM DE SEPTIM SIGNACULIS ET AUDIUIT
 NUM DE IIII. ANIMALIBUS DICENTEM TANQUAM UICEM COMMUN. VENI
 ET UIDE. ET ECCE EQUUS ALBUS ET QUI SEDEBAT SUPER ILLUM HABEBAT AR-
 MAM. DATA EST EI CORONA ET ERUIT UMENSIS UT UMERE

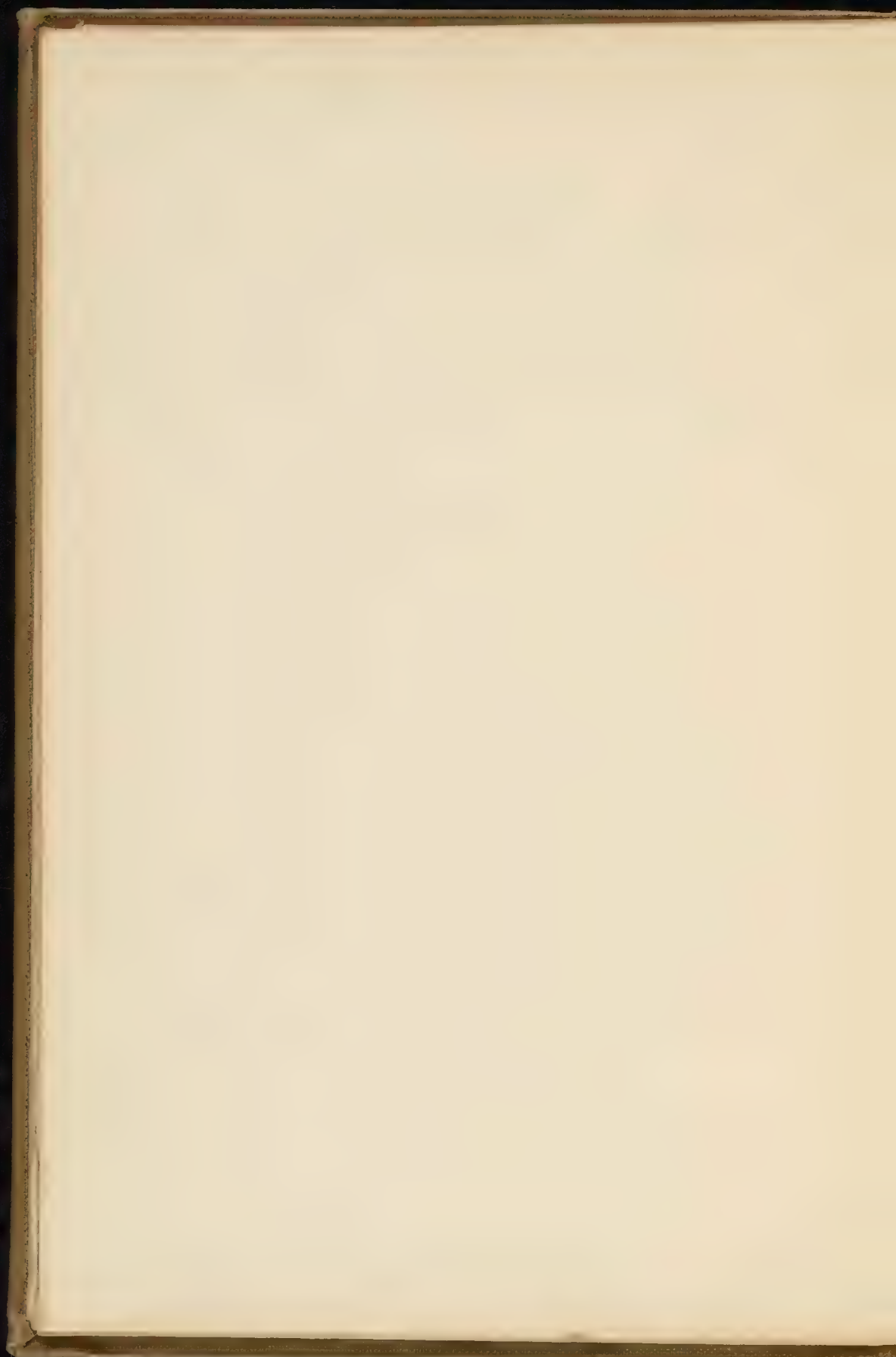
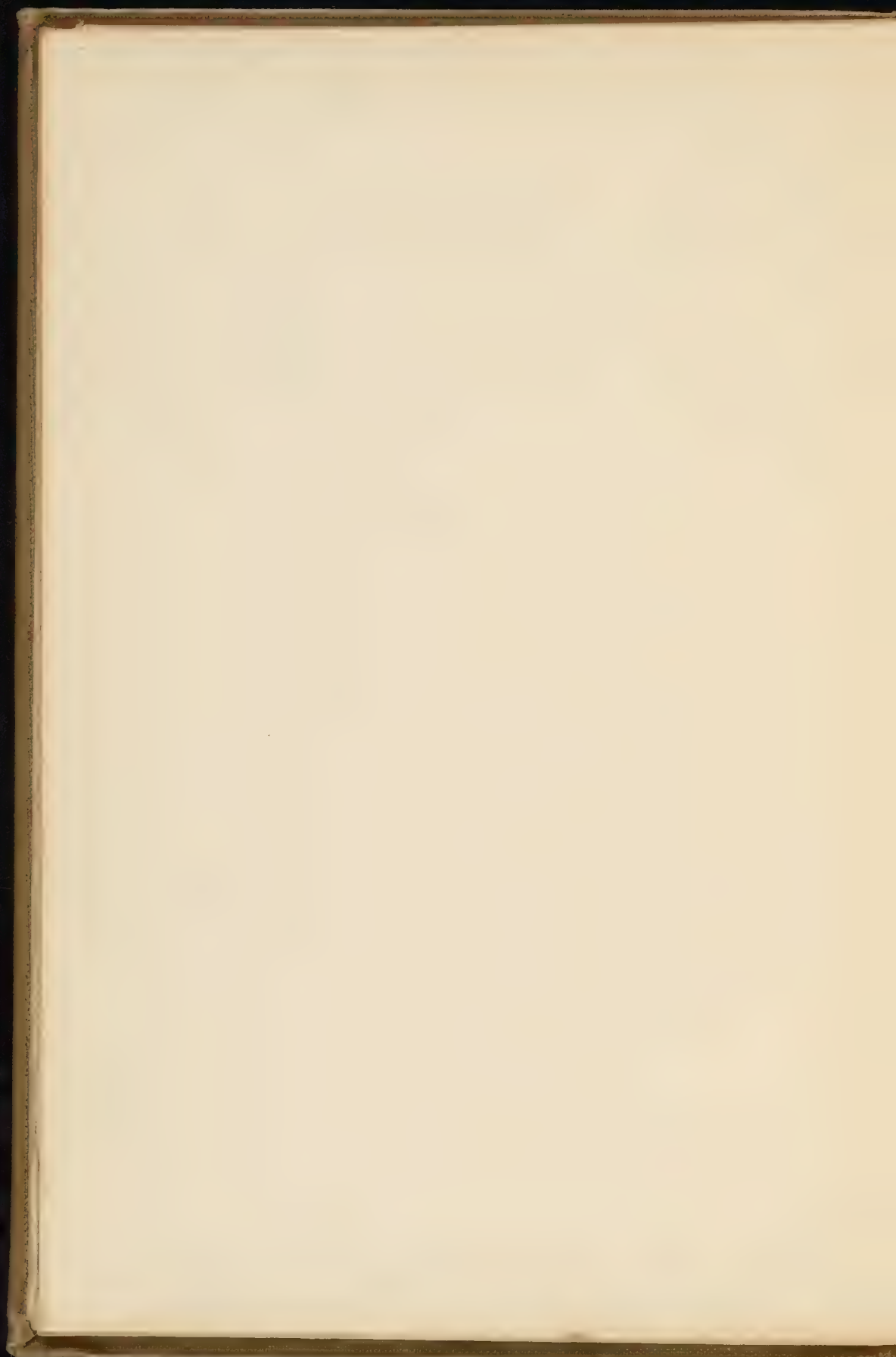


PLATE X.

Folio 13 of the APOCALYPSE. The "exposition" or commentary on the verses describing the opening of the sixth seal. Persecution of Jews by the Roman Emperor, etc., etc.

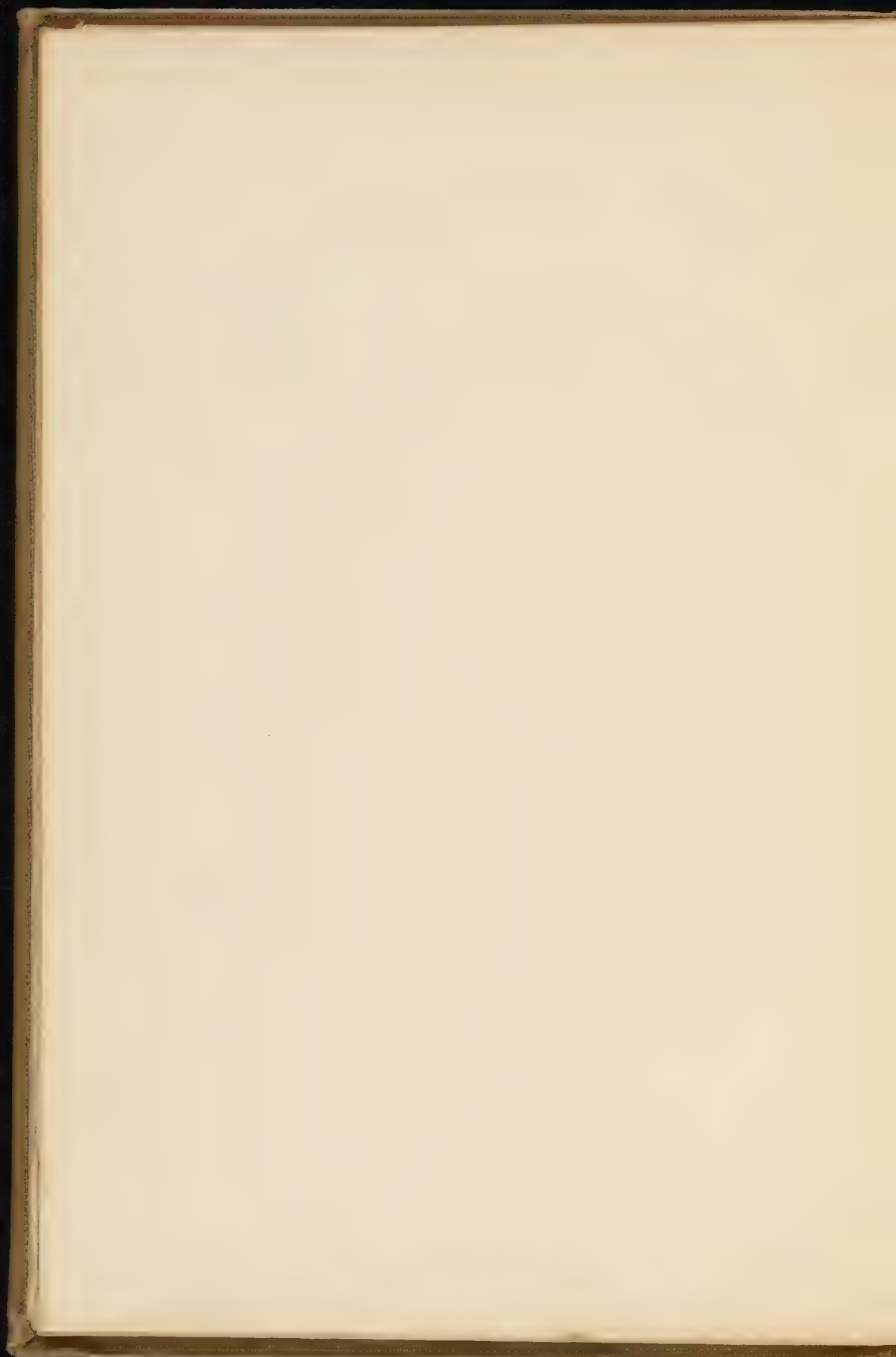
Page 18.





Expositio terre iherosolimitane
 r cum aperuisset sigillum sextum. Sigilli sexta apertura: ad iudeorum deiectionem dixerunt. r ad gentium uocationem pertinet. Et quia xps de iudeorum perditione r de gentium electione multa per parabolas est locutus. quedam etiam gesserit que hoc designauerunt. Sextum sigillum aperuit: qnto decemqz ecclesie ea que per figuras dixit r fecit: r inspirationis sue gratiam patefecit. Aperuit etiam sextum sigillum qnto ea que predicta opera implent. Terre motus fcs est magnus. Per terram in hoc loco iudei designantur. Terre motus fcs est magnus: qnto a romanis hec gens est deuastata.

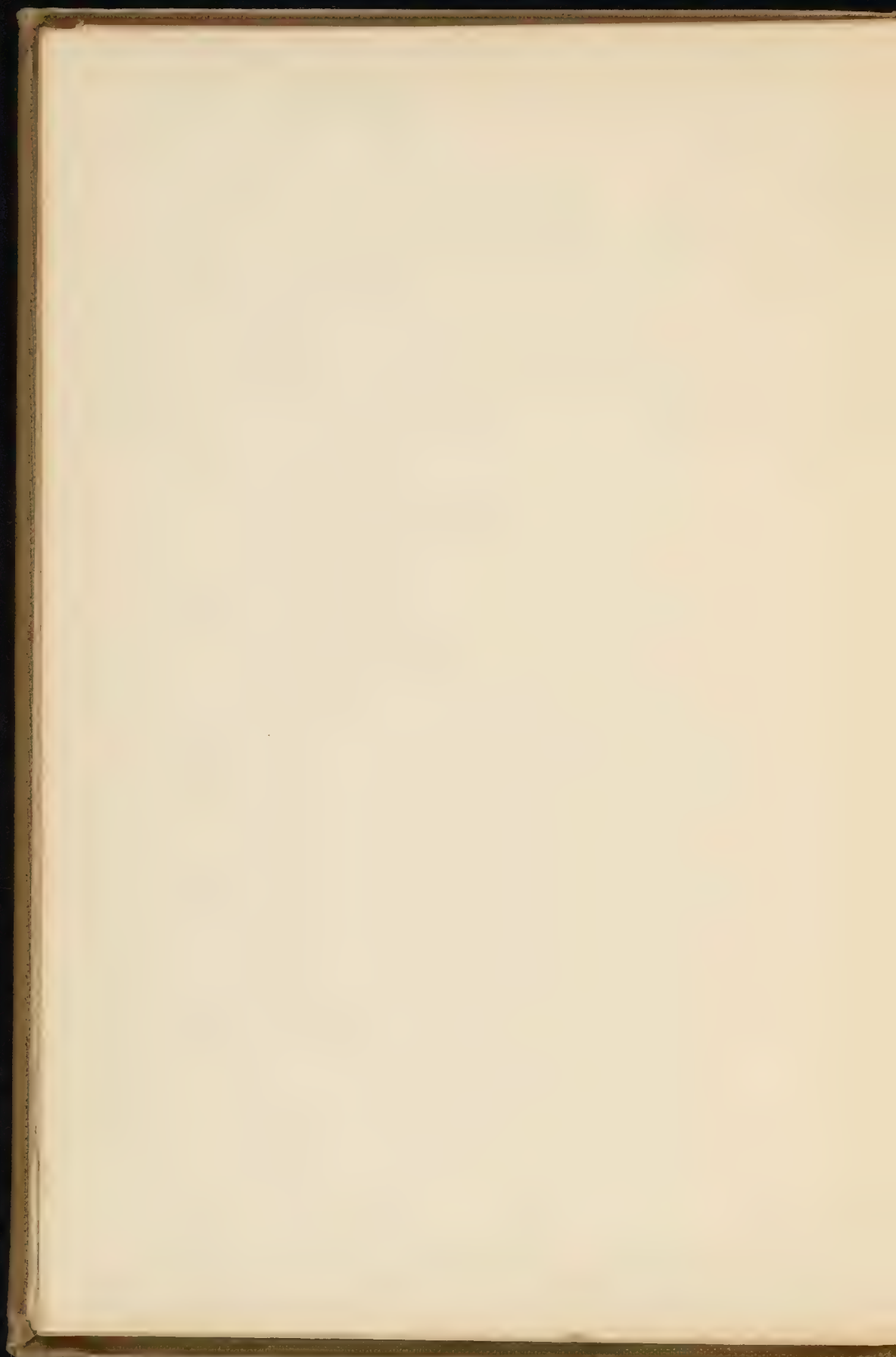


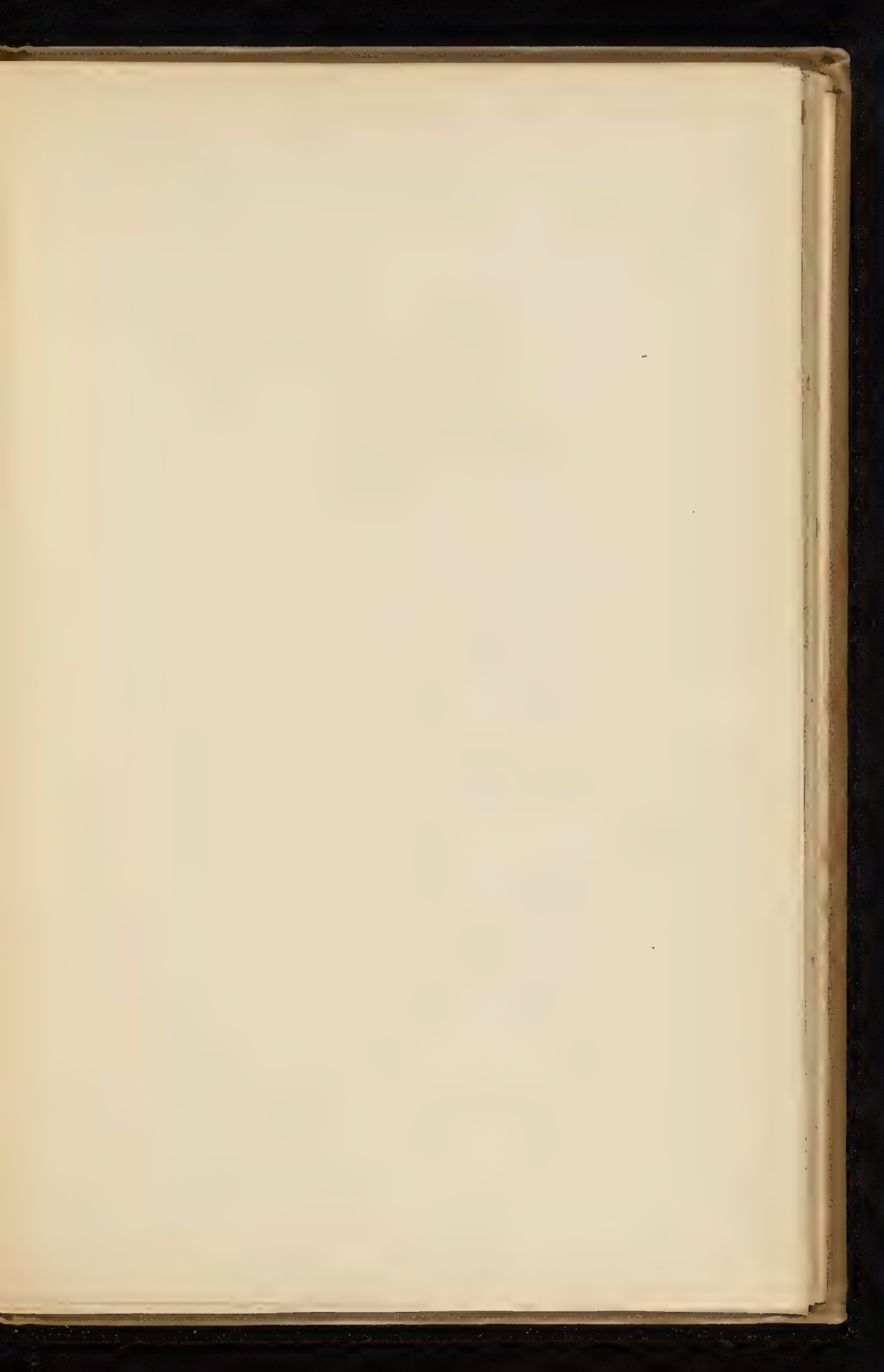


PLATES XI. and XII. (facing one another).

Folios 24v and 25 of the APOCALYPSE. In the left-hand plate, probably finished by an Italian, St. John blesses the people from a ship. In that on the right hand (the work of an English artist) the two witnesses preach to king and people.

Page 19.







Quod et itum prophare populus et gentibz et linguis. Et postea
 et regibz multis. Predicatur ei qd ab exilio ad predicand rediturus sit. Et cum
 in pace transierit q post resurrectionem suam de exilio tantum modo in epheso et circa
 adiacencia eius loca predicatur: ibiqz et mortuus sit: et corpus requiescat: quom
 populus et gentibz et linguis et regibz multas prophasse dicatur. Et prophatum
 id e predicatum p euangelium suum. qd postea scripsit omnibz gentibz et lingis
 et regibz multis: quia per omnes gentes dispersum est: et in meditatione ei omis
 terrarum populi. reges q: multa proficiunt. Et datus e in calamus mensure
 similis urge dicens. Surge et metir templum teri et altare et adorantes i eo. Per
 calamum quo antiqui scribere solebant: euangelium qd ei a domino datum e
 et qd postea scripsit designatur. Per ungam tñ: sepe disciplina accipitur. Ca
 lamus igitur qui iohanni datus e similitudinem urge habuit. et e.



et duo olei testibz meis et ptabunt diebz mille ducentis sexaginta.
 annis sacris. Hi sunt due olive + duo candelabra in conspectu domi
 ni in medio tre stantes. Et si quis eis voluit nocere. ignis erit de ore
 illorum + devorabit inimicos eorum. Et si quis voluit eos laedere. sic oportet
 eum occidi. Hi habent potestatem claudendi celum ne pluat diebz pptercep
 torum. Et potestatem habent super aquas conuerti eas in sanguinem. et
 percuti terram omni plaga quonensamq. voluit.

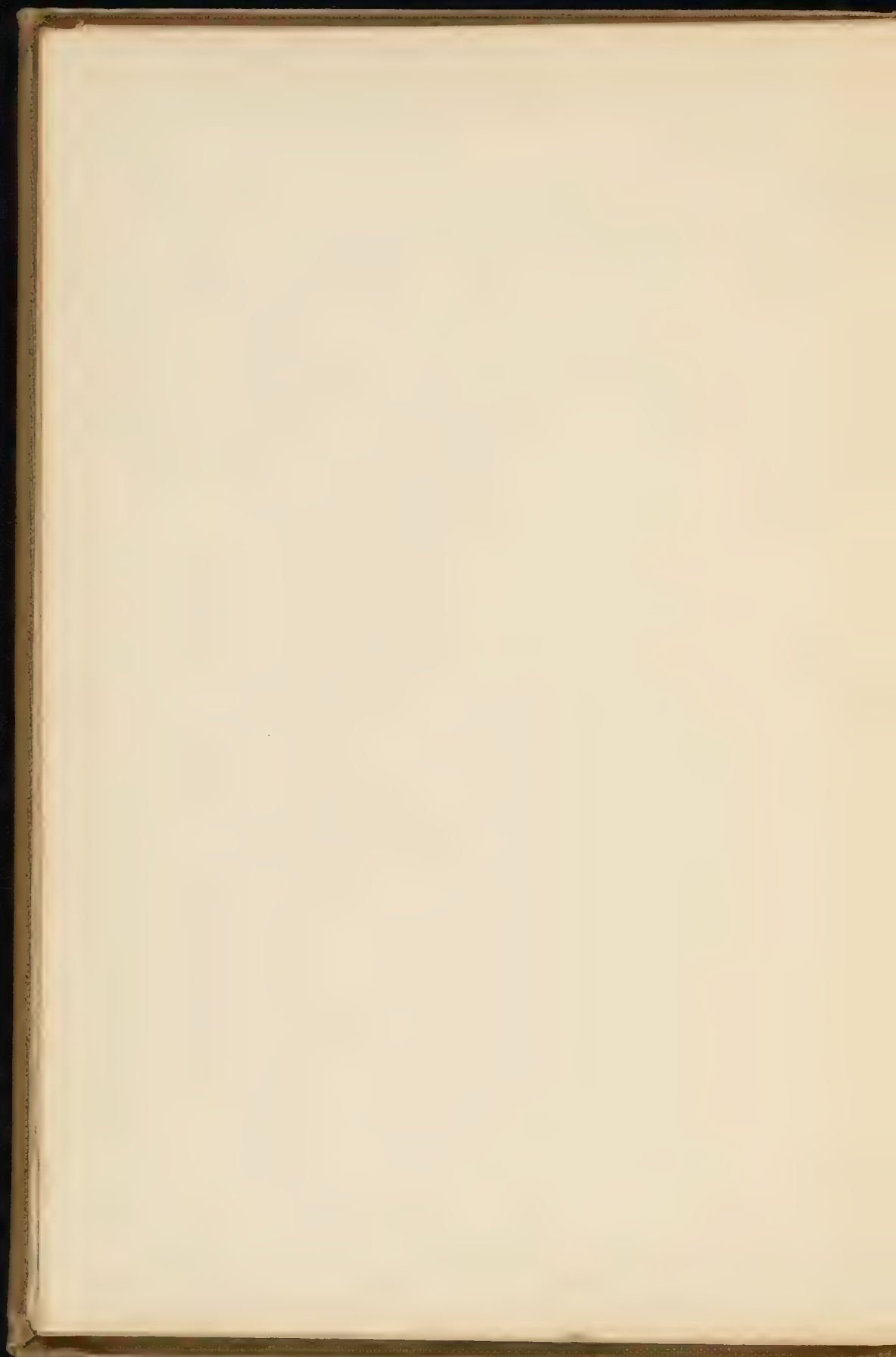
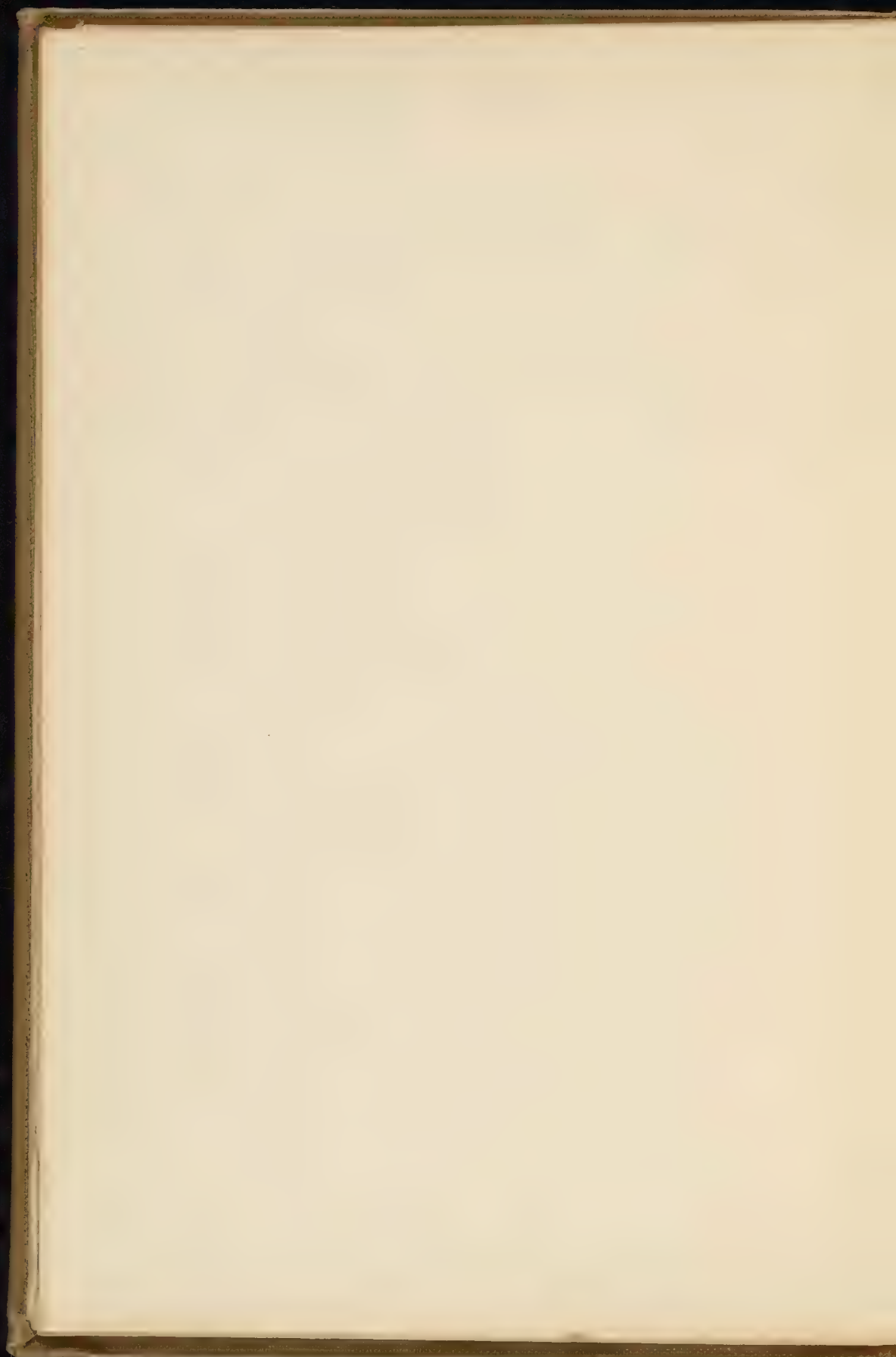


PLATE XIII.

Folio 71 of the APOCALYPSE. An enormous Hell-mouth.
In it the three beasts and many souls. Outside it a devil
and a butterfly. Fire falls from above.

Page 20.





Extra quare uolunt
 diabolus qui seductus eos multis est in stagnum ignis et sulphuris ubi et
 ista ipse propter. et cruciabitur die ac nocte in secula
 seculorum



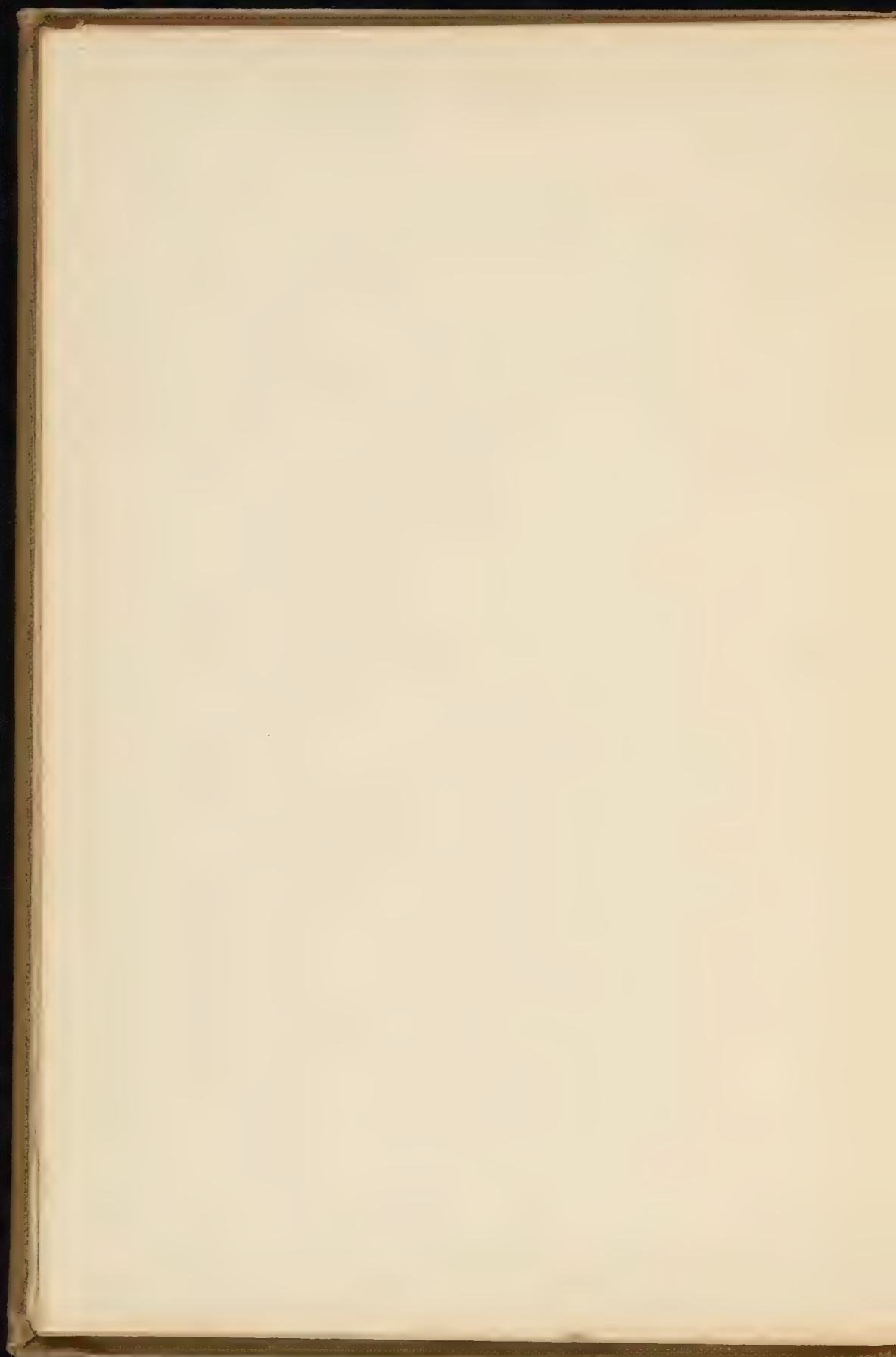
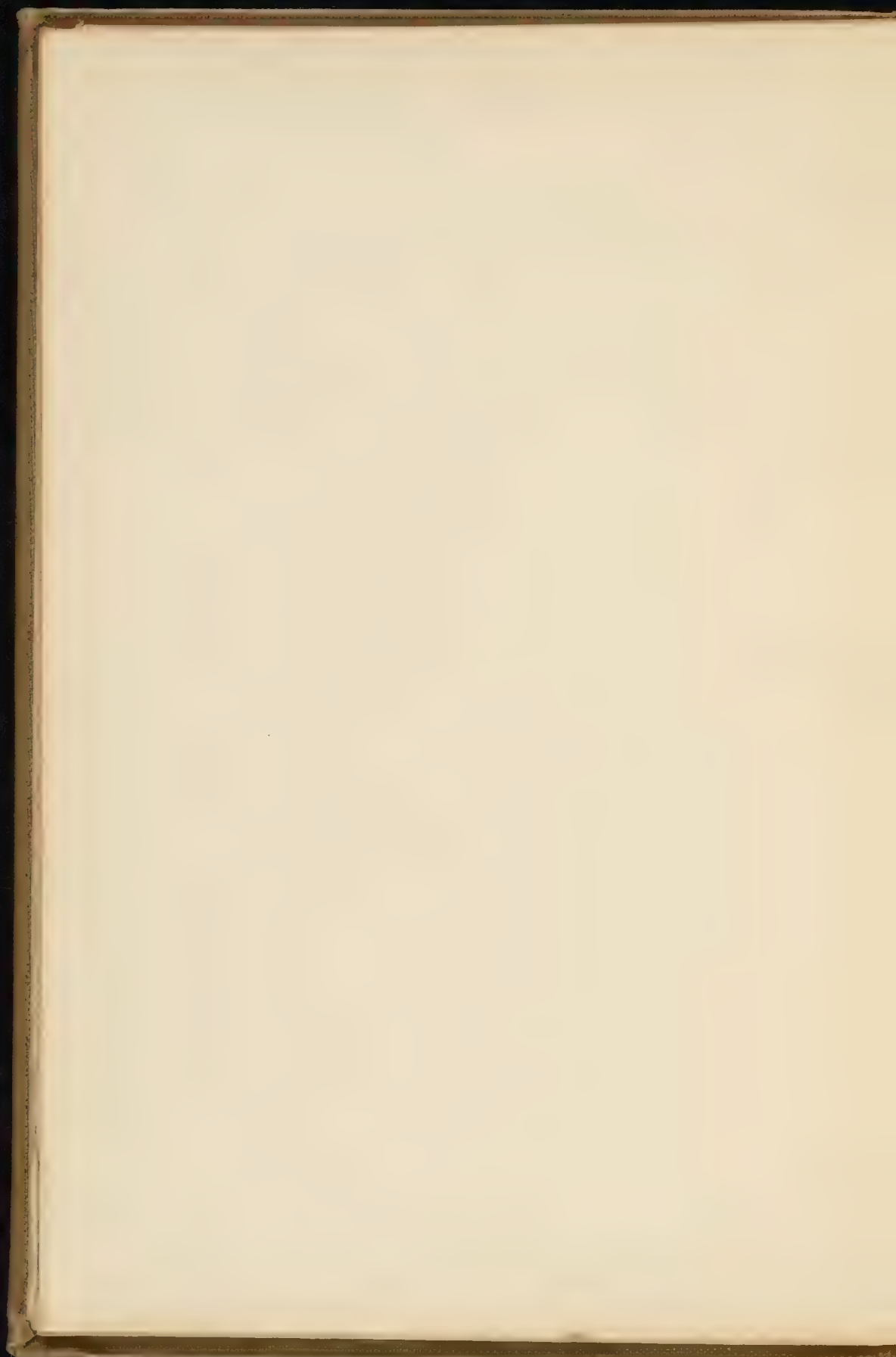


PLATE XIV.

Folio 7 of the TAYMOUTH HORAE. An unknown Queen or Princess, probably Scotch, kneels while a priest elevates the Host.

Page 21.





Orison auant la messe.

Q u'il sire al commencement
De ceste messe en present
De celui prestre vous bien a dire



.8. Jeronimus

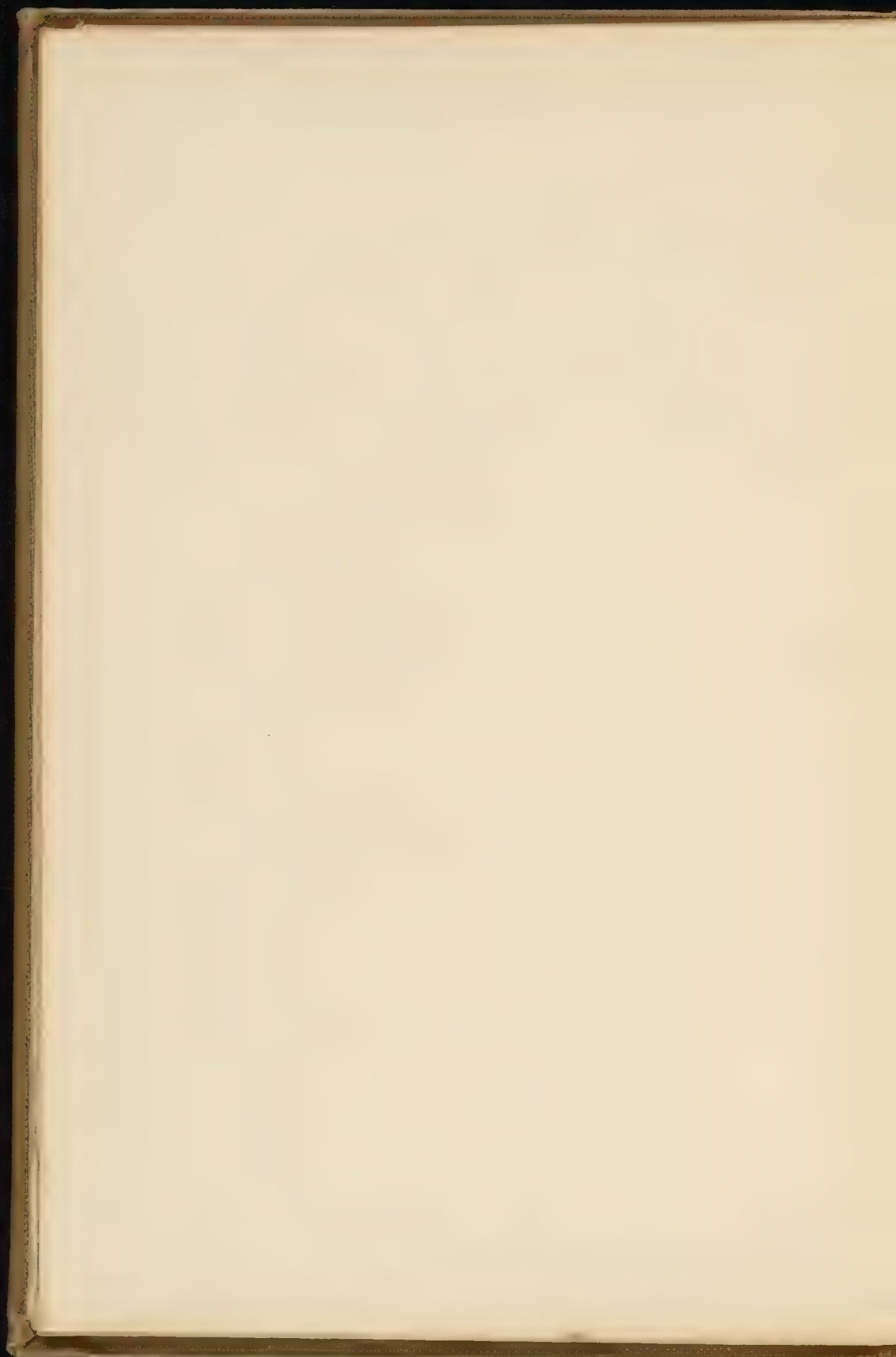
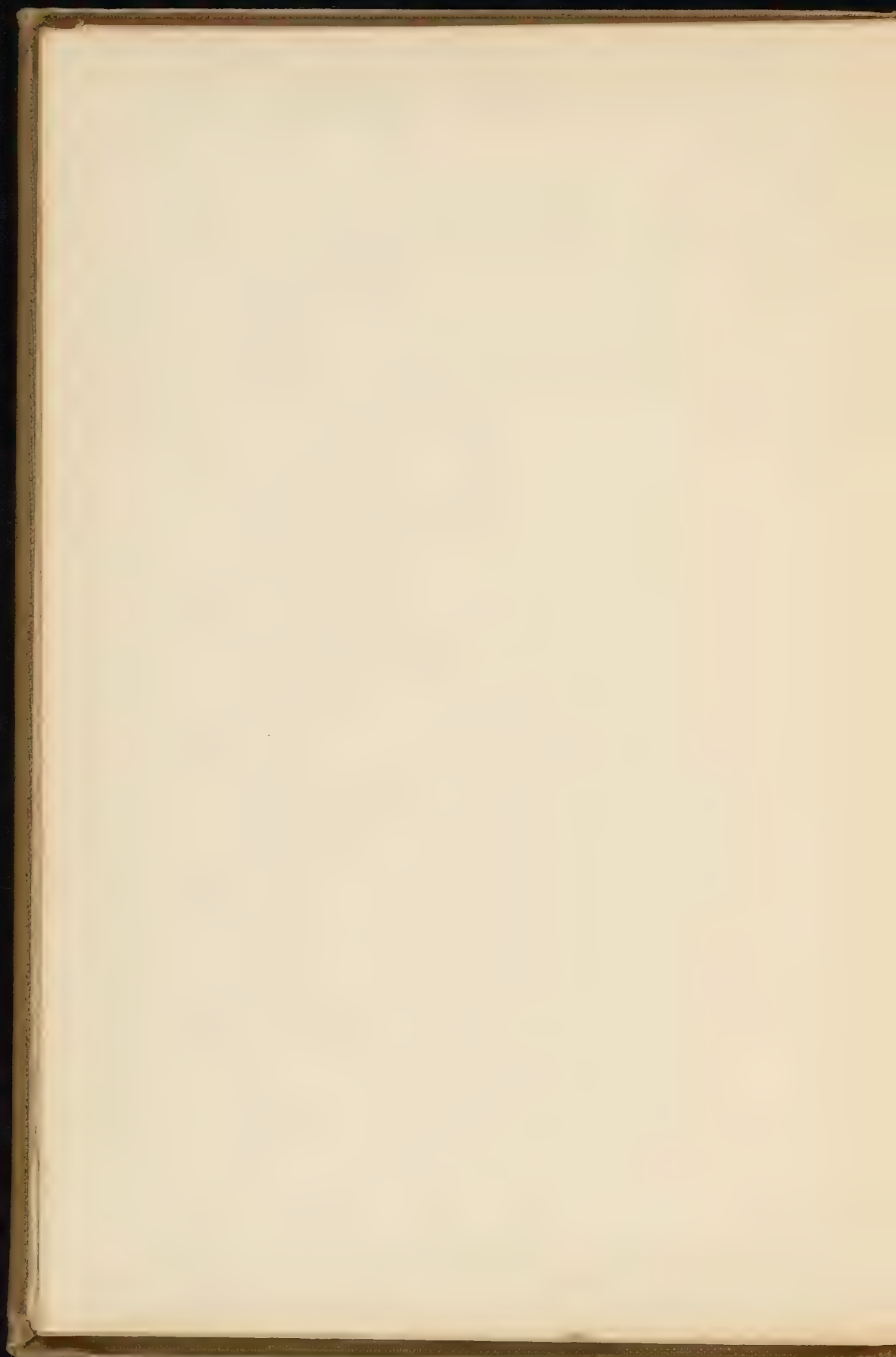


PLATE XV.

Folio 118b of the TAYMOUTH HORAE. The Transfiguration,
with portraits of a King and Queen.

Page 21.





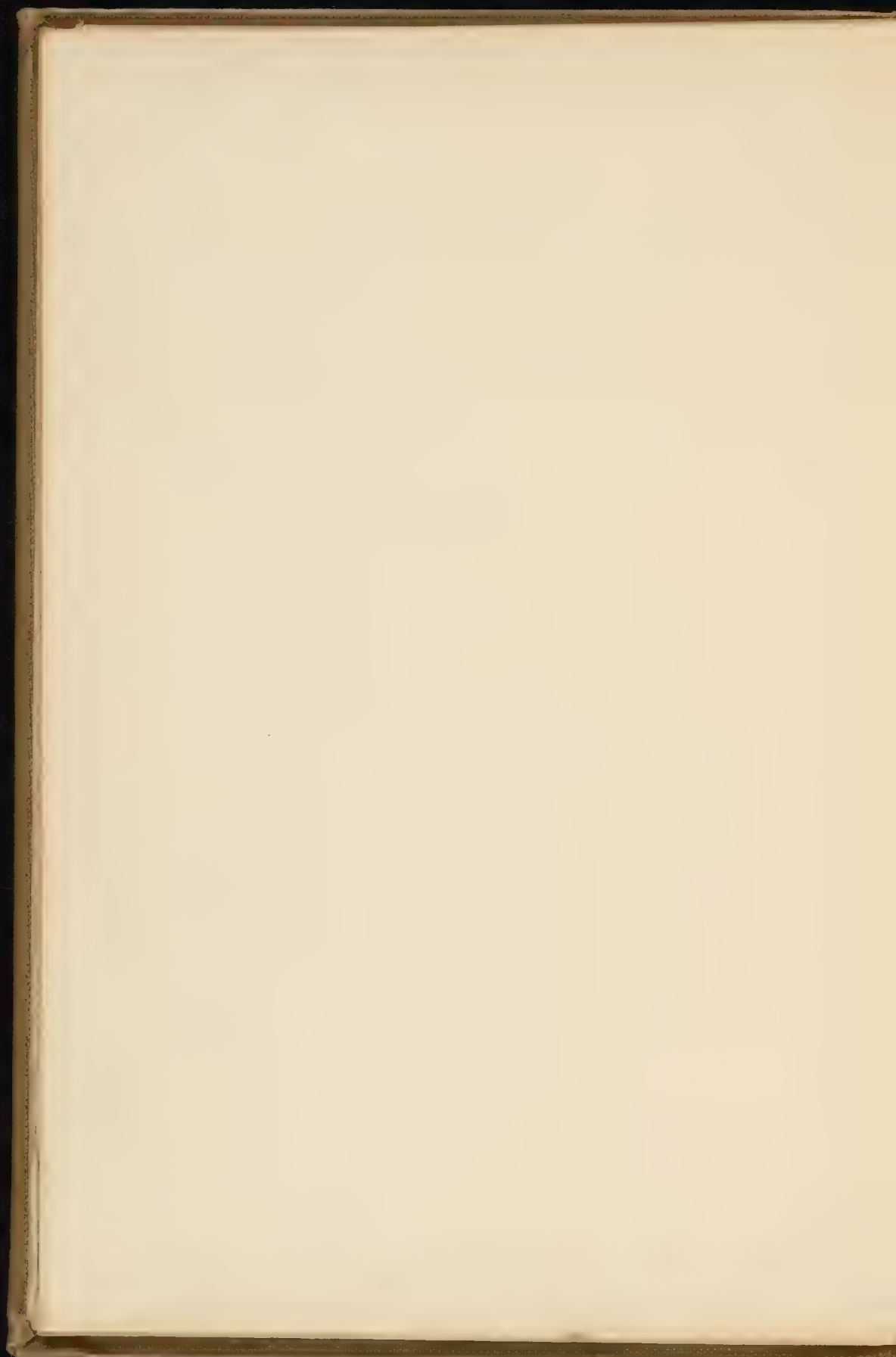
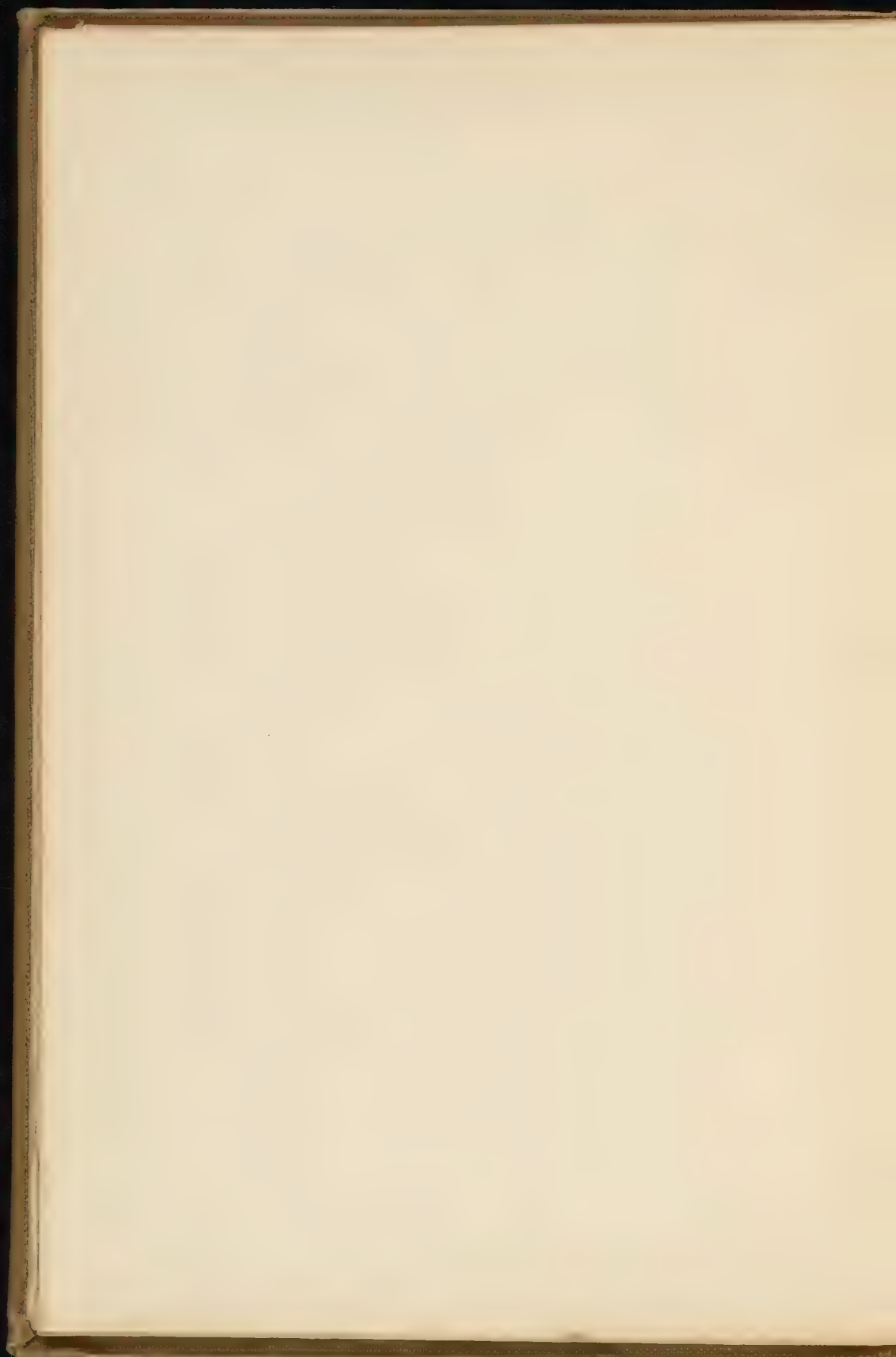


PLATE XVI.

Folio 60 of the TAYMOUTH HORAE. The Annunciation. The Dove descends on the Virgin's head. The Angel, in pale pink cope, with green lining, and many-coloured wings, kneels before her. Below a small half-length of Isaiah, with scroll : *ecce virgo concipiet et par.*

Page 21.





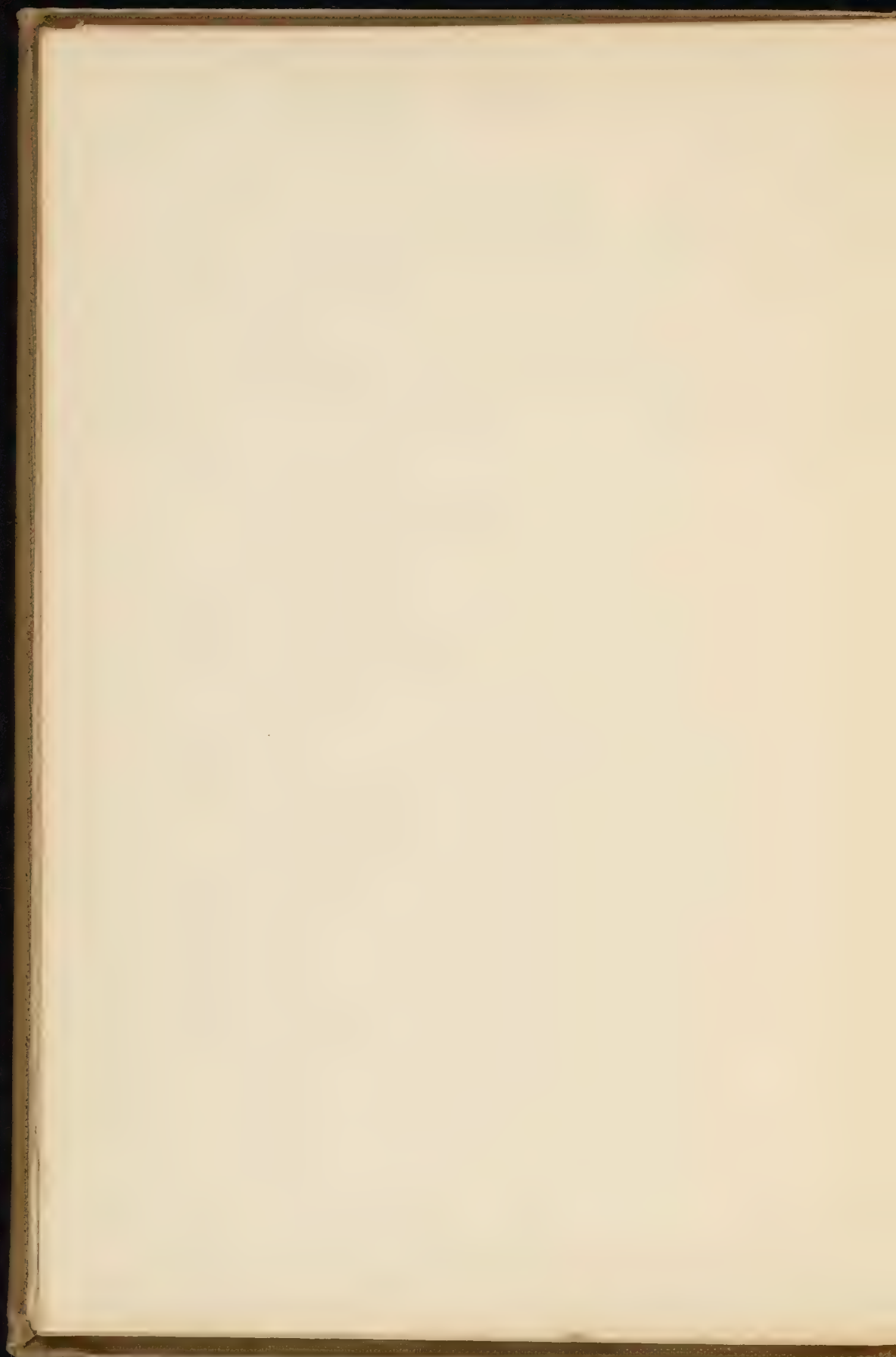
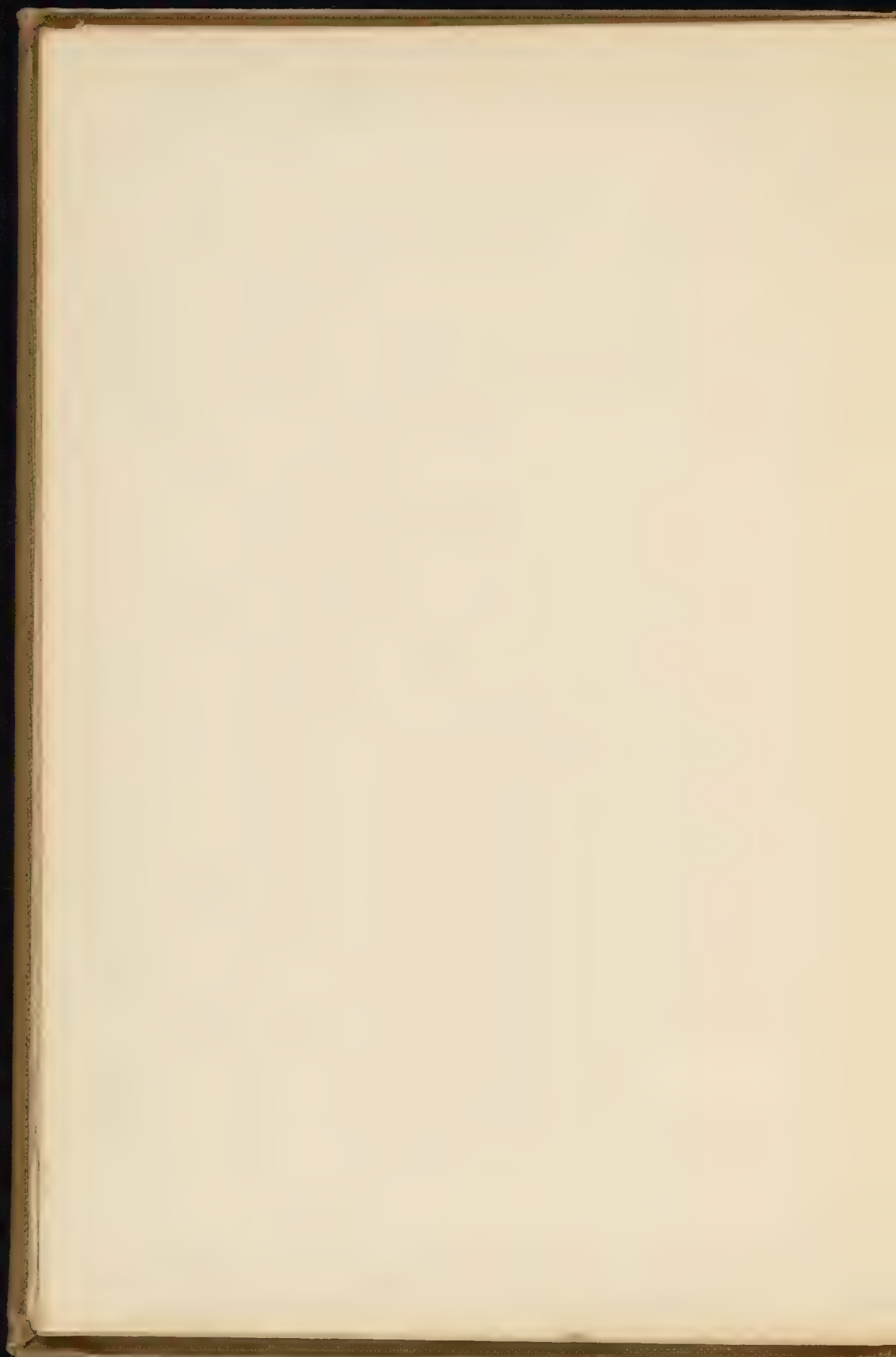


PLATE XVII.

Folio 68b of the TAYMOUTH HORAE. Lady shoots at a rabbit.

Page 21.



miserere nostri. **D**eo grās. R.

Eclur namq; es sacra uirgo maria ⁊
omni laude dignissima quia ex te ortus
est sol iusticie xpc deus noster. V. Ora pro
populo interueni pro clero intercede pro de
uoto femineo seu seniant omnes tui
leuamen quicumq; celebrant tuam cō
memorationem. Quia ex te ortus est
sol iusticie xpc deus noster. Gloria patri
⁊ filio ⁊ spiritui sancto. xpc deus noster.

Ad deum laudamur : te
dominum confitemur.

Et eternum patrem : omnis
terra ueneratur.



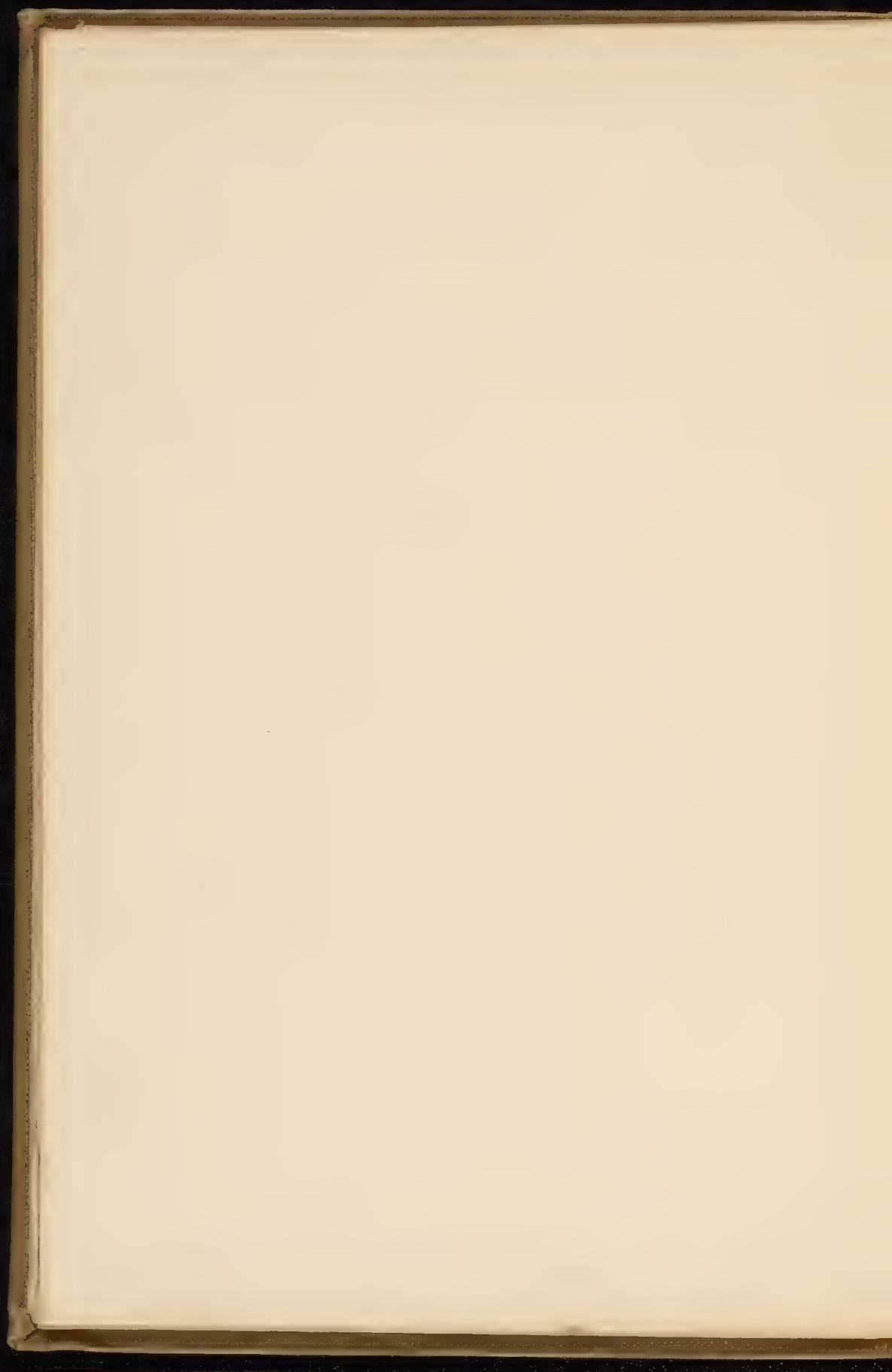
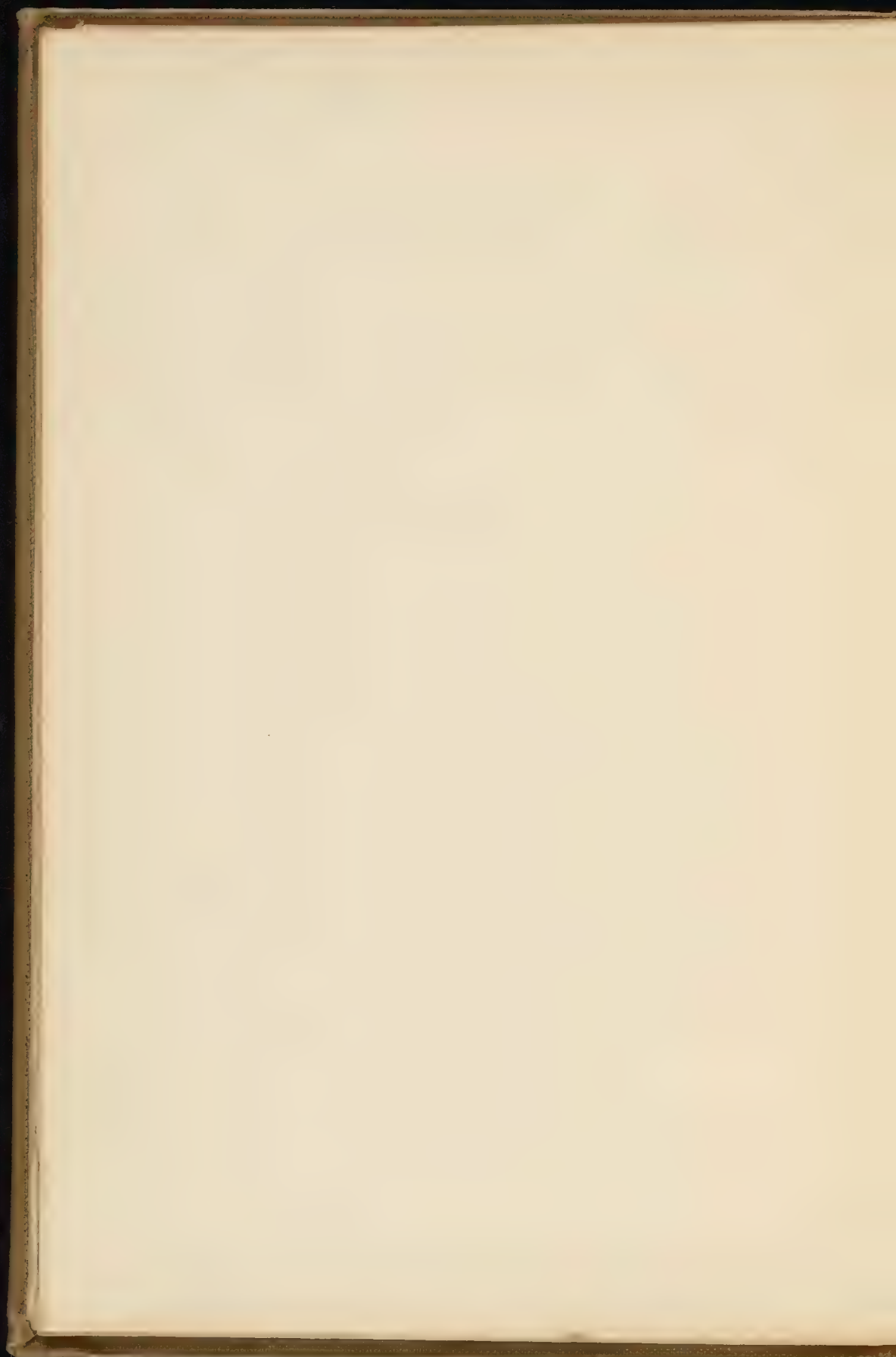


PLATE XVIII.

RABBITING, No. 2.





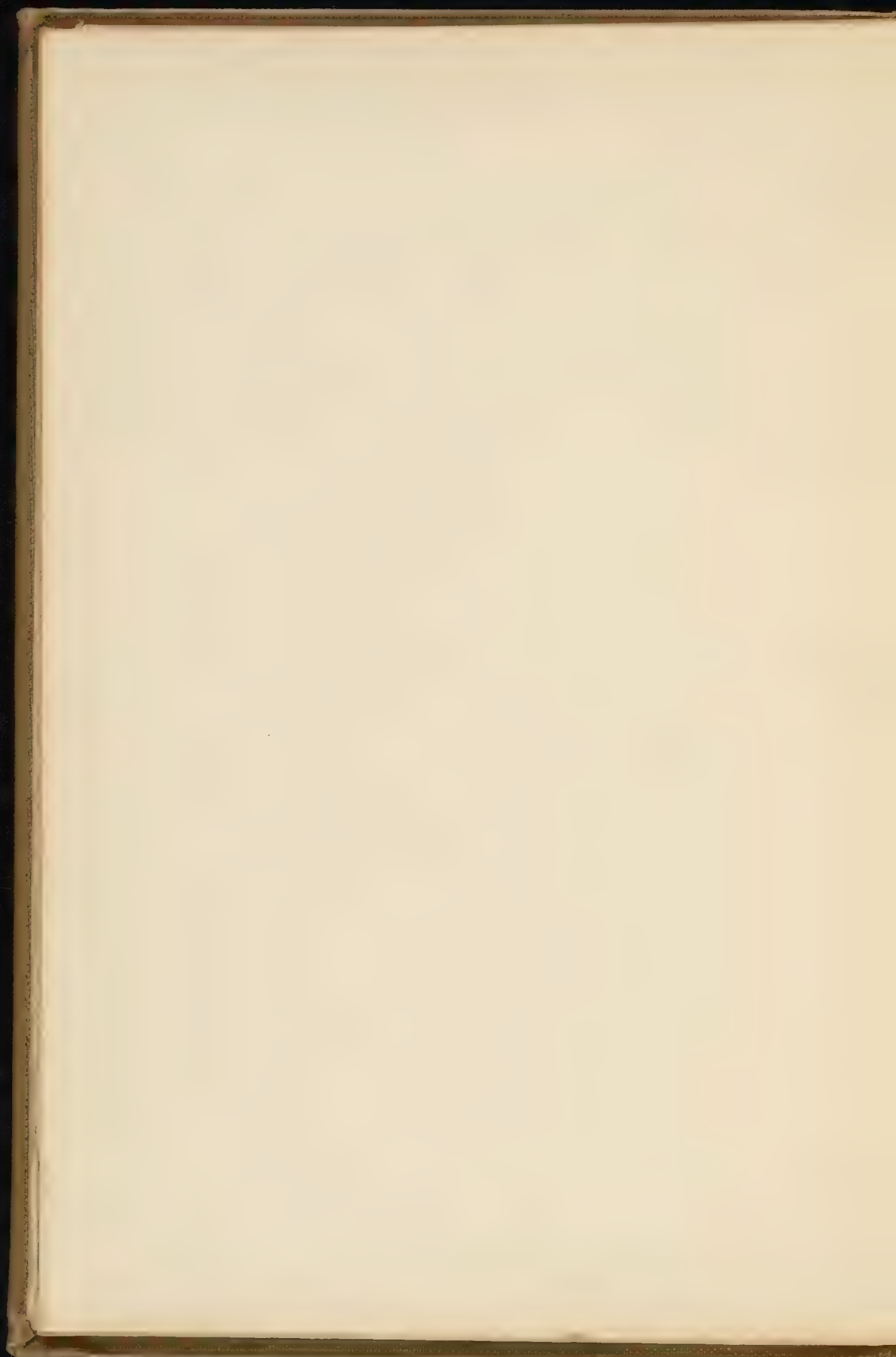
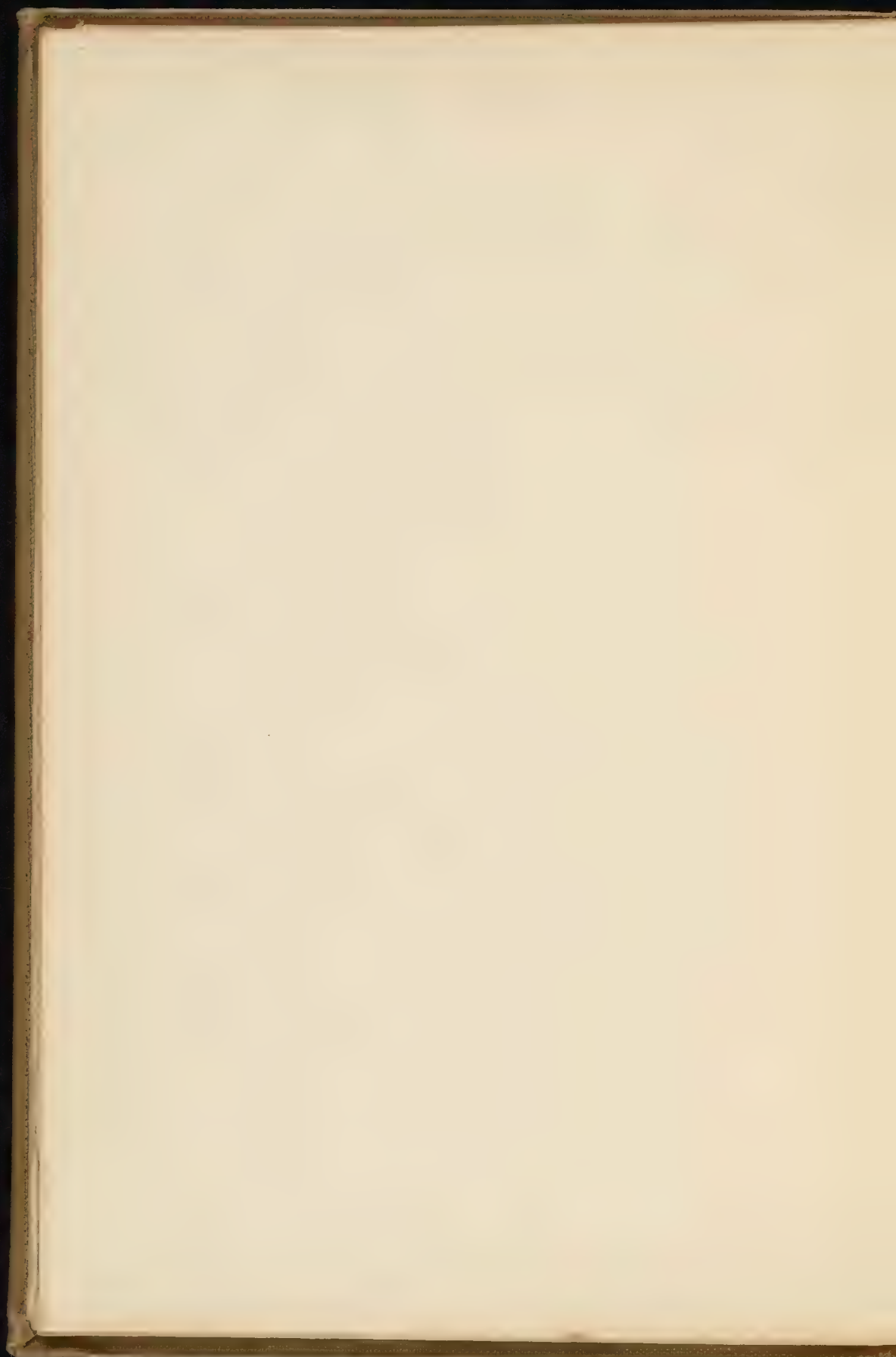


PLATE XIX.
RABBETING, No. 3.





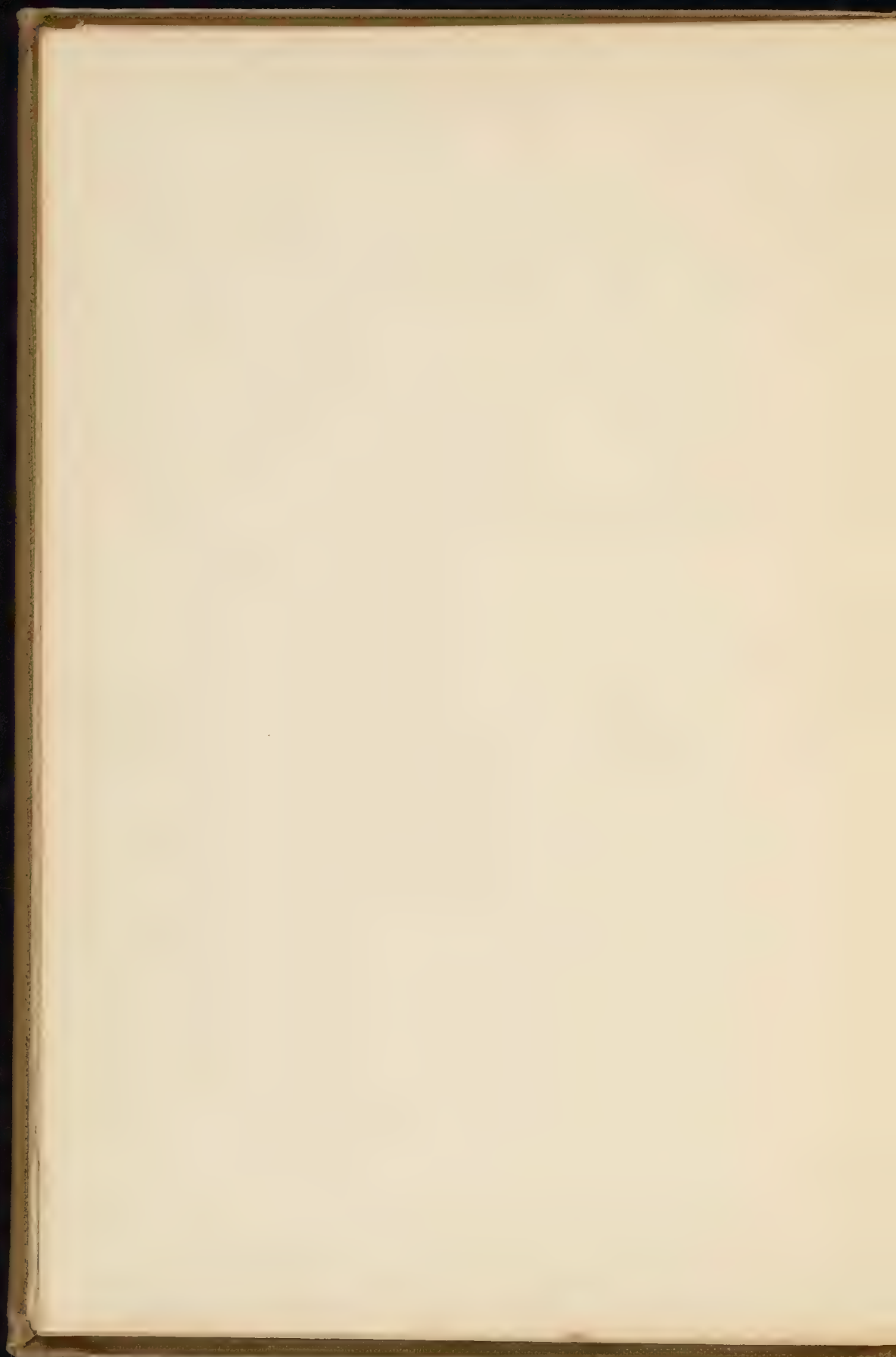
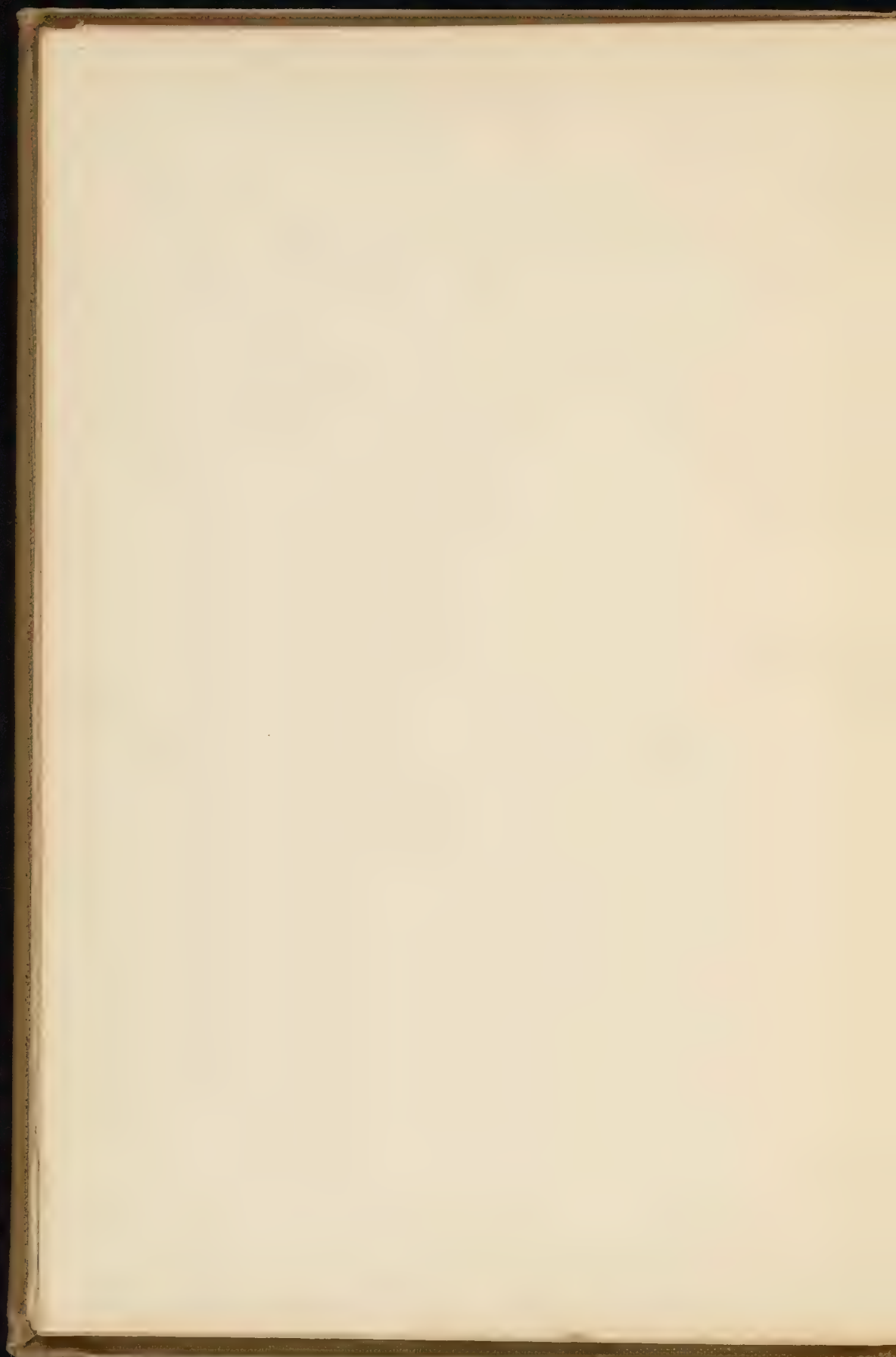


PLATE XX.

RABBITING, No. 4. In the lower picture she is beating a drum near a gold fountain and puts up two ducks.





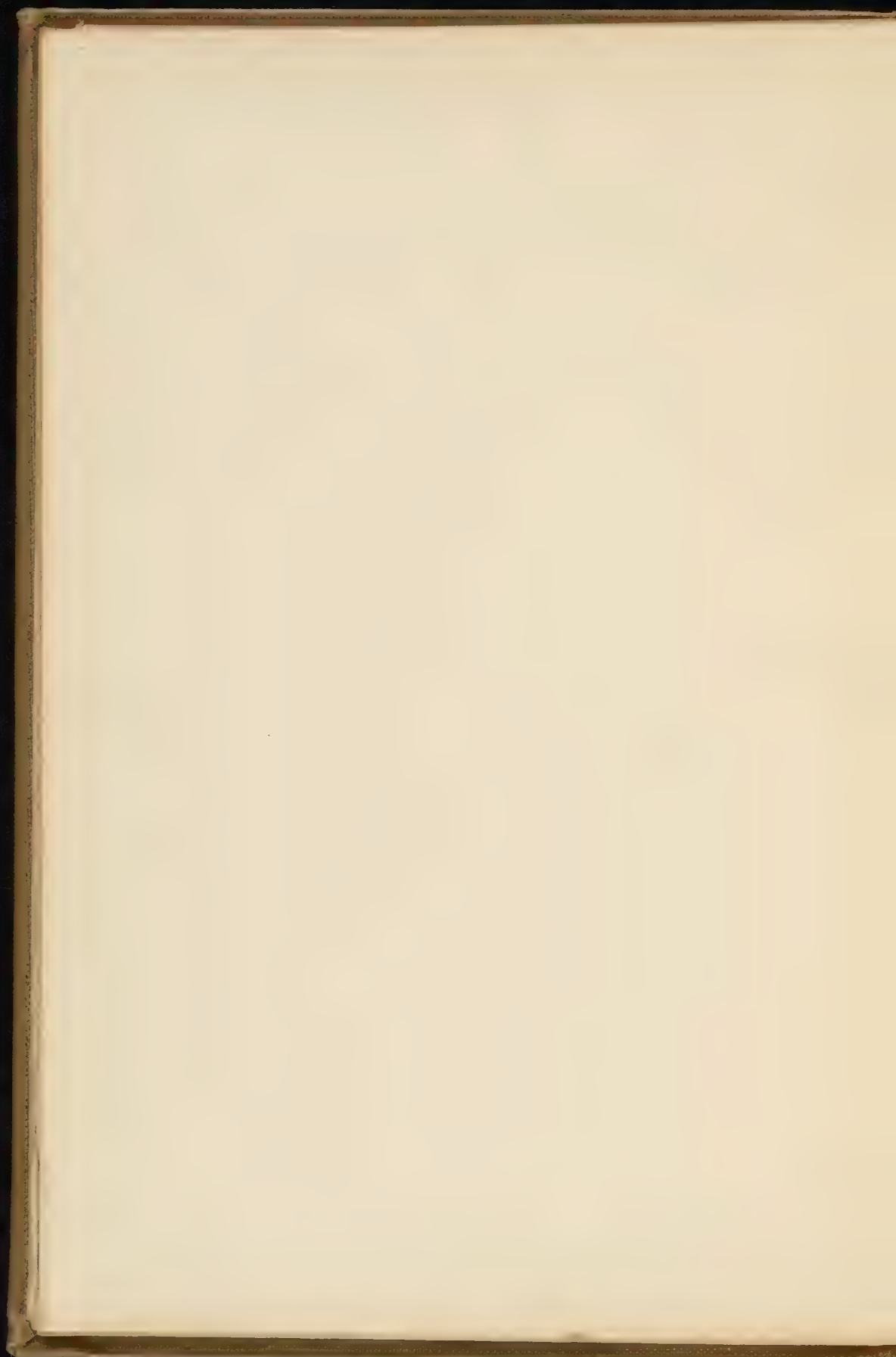
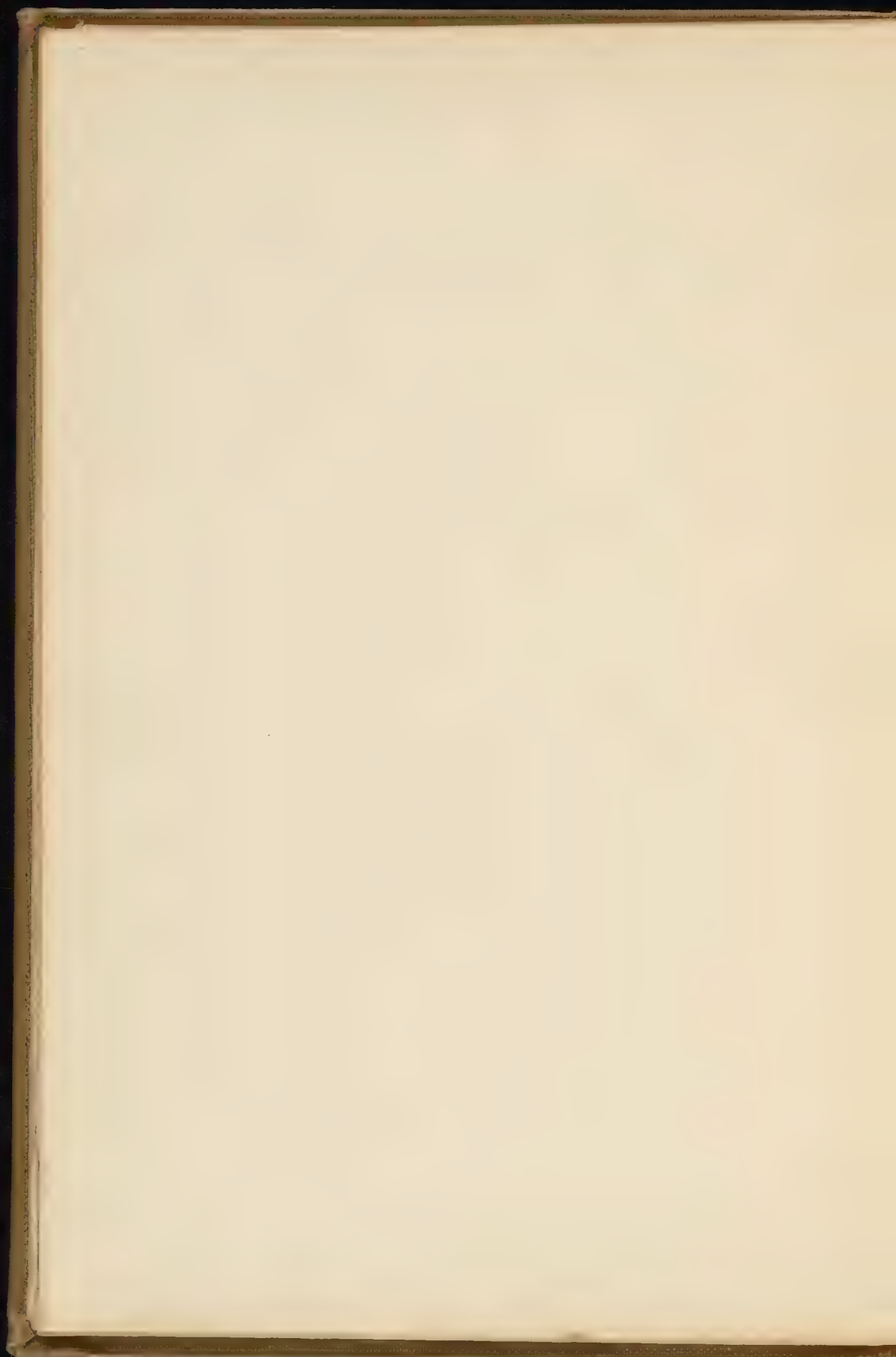


PLATE XXI.

DUCK-HAWKING.

1. She flies a hawk after a duck.
2. The hawk brings down the duck.
3. She whirls a lure (two birds' wings) in her right hand, and holds out her gloved left hand with the jesses to the hawk.

Page 22.





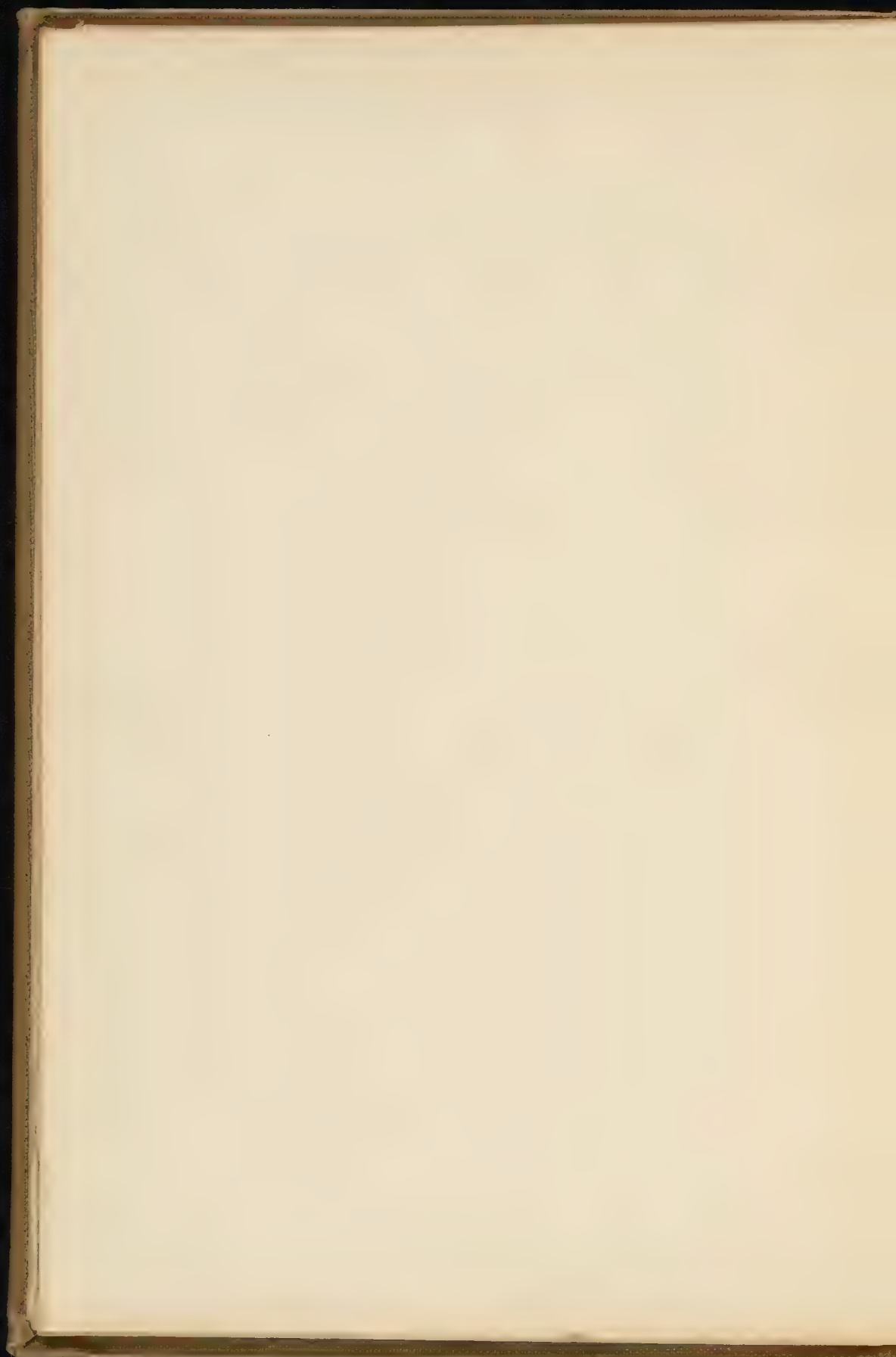
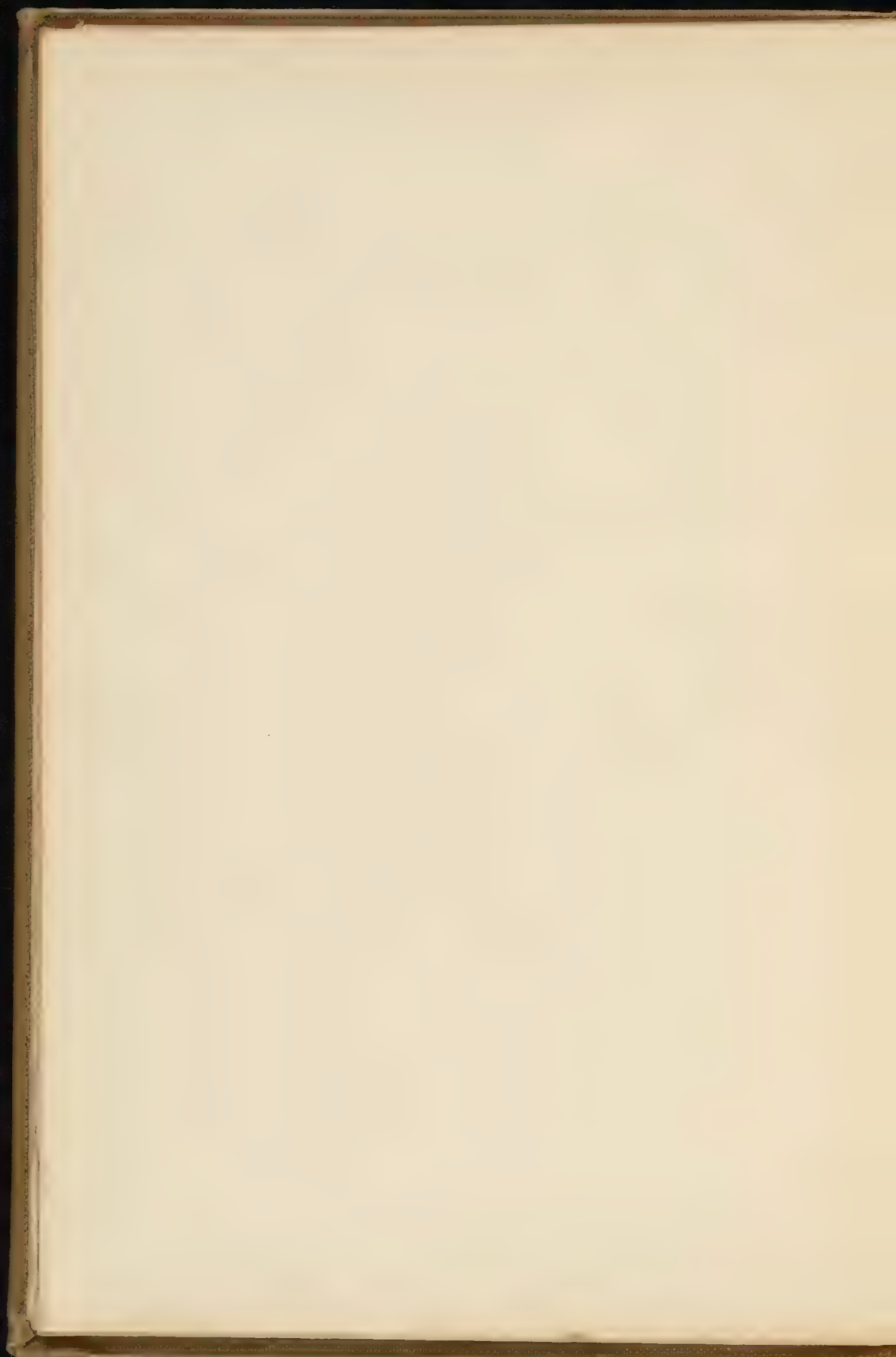


PLATE XXII.

DUCK-HAWKING—*continued.*

1. She carries the dead duck, and the hawk on her left hand.
2. The hawk on his hanging perch seat, standing on a red hood.
3. She shows the dead duck in triumph to another lady.





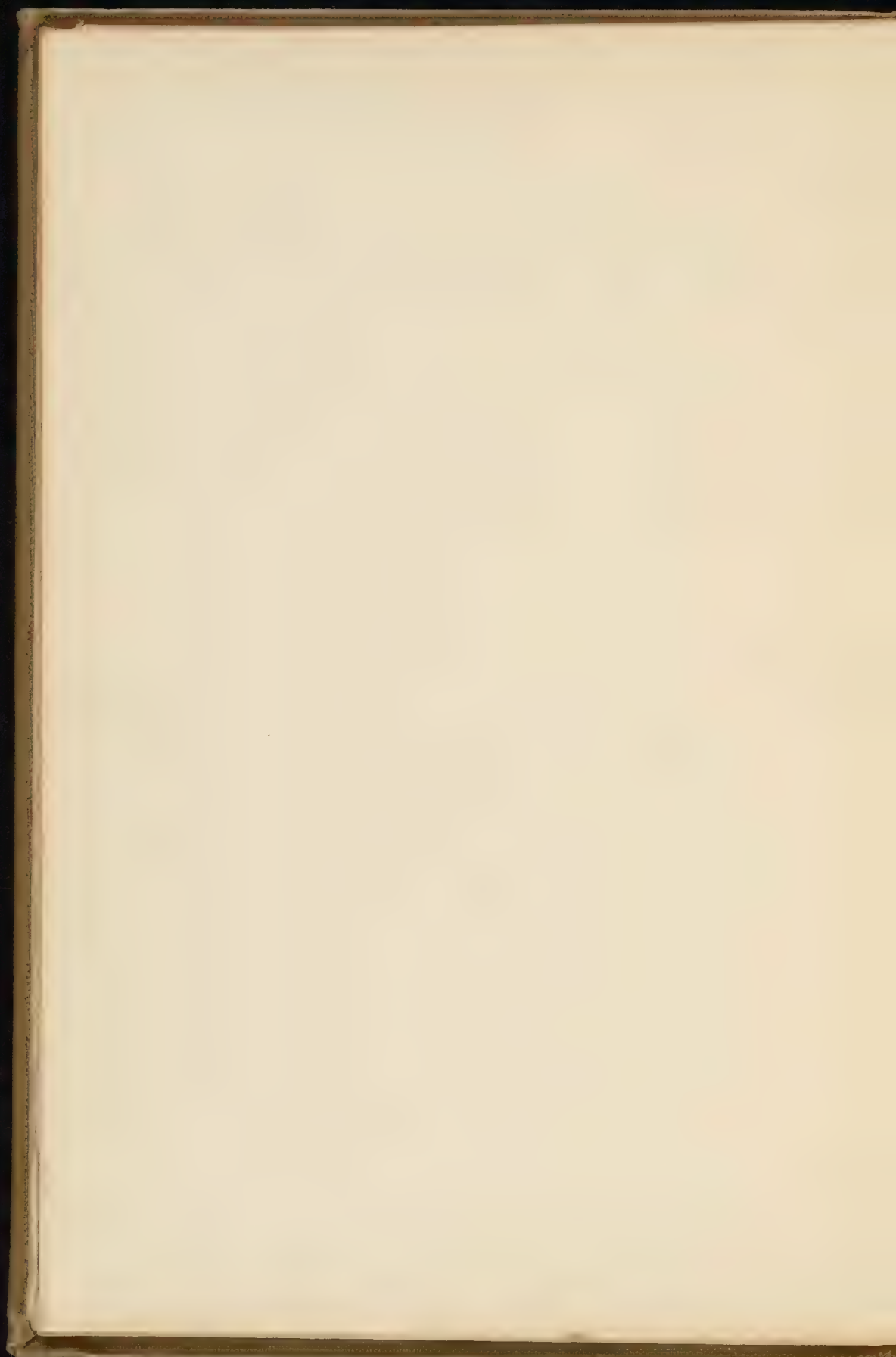
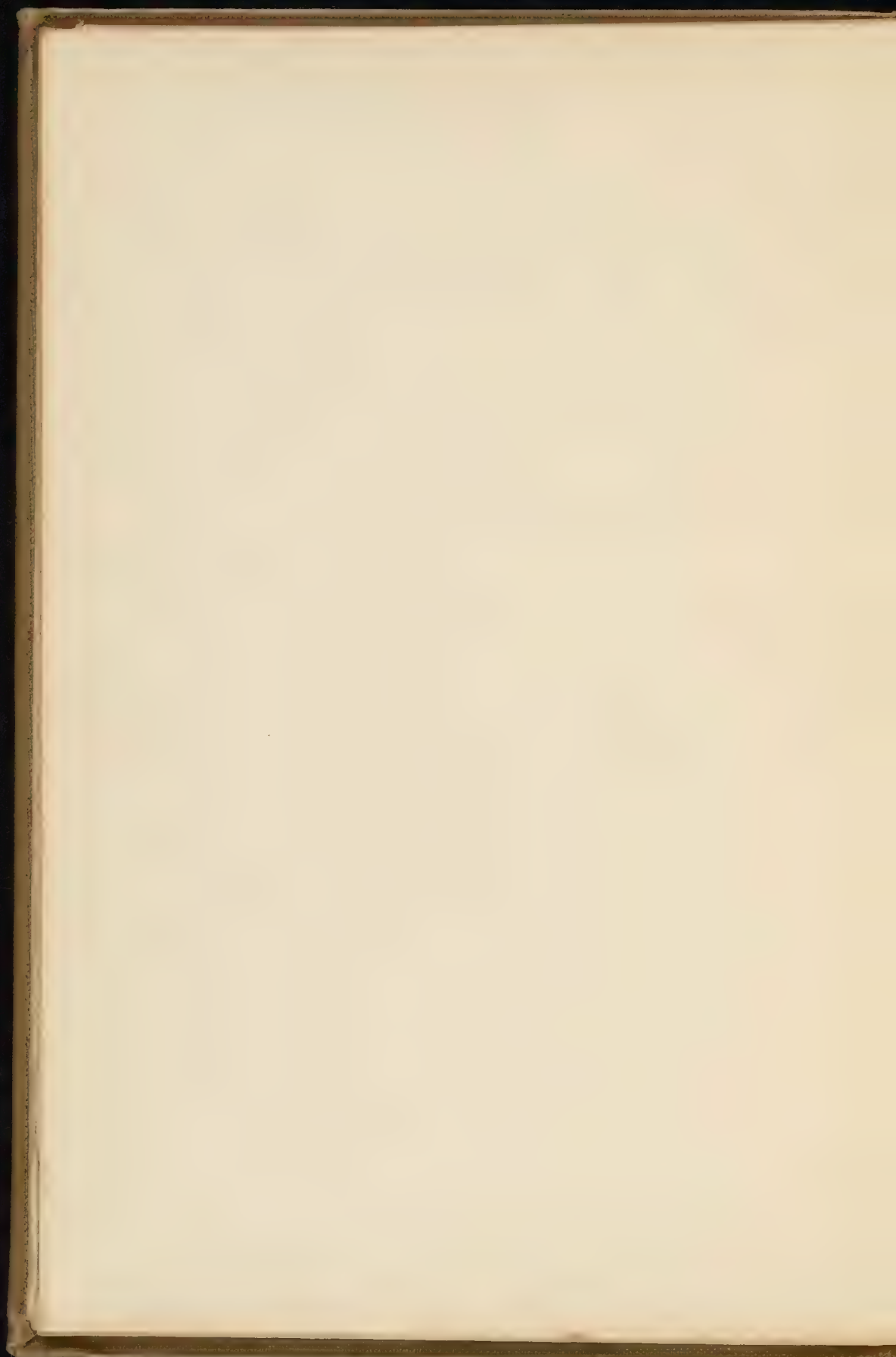


PLATE XXIII.

MY LADY GOES BOAR-HUNTING.

Page 22.





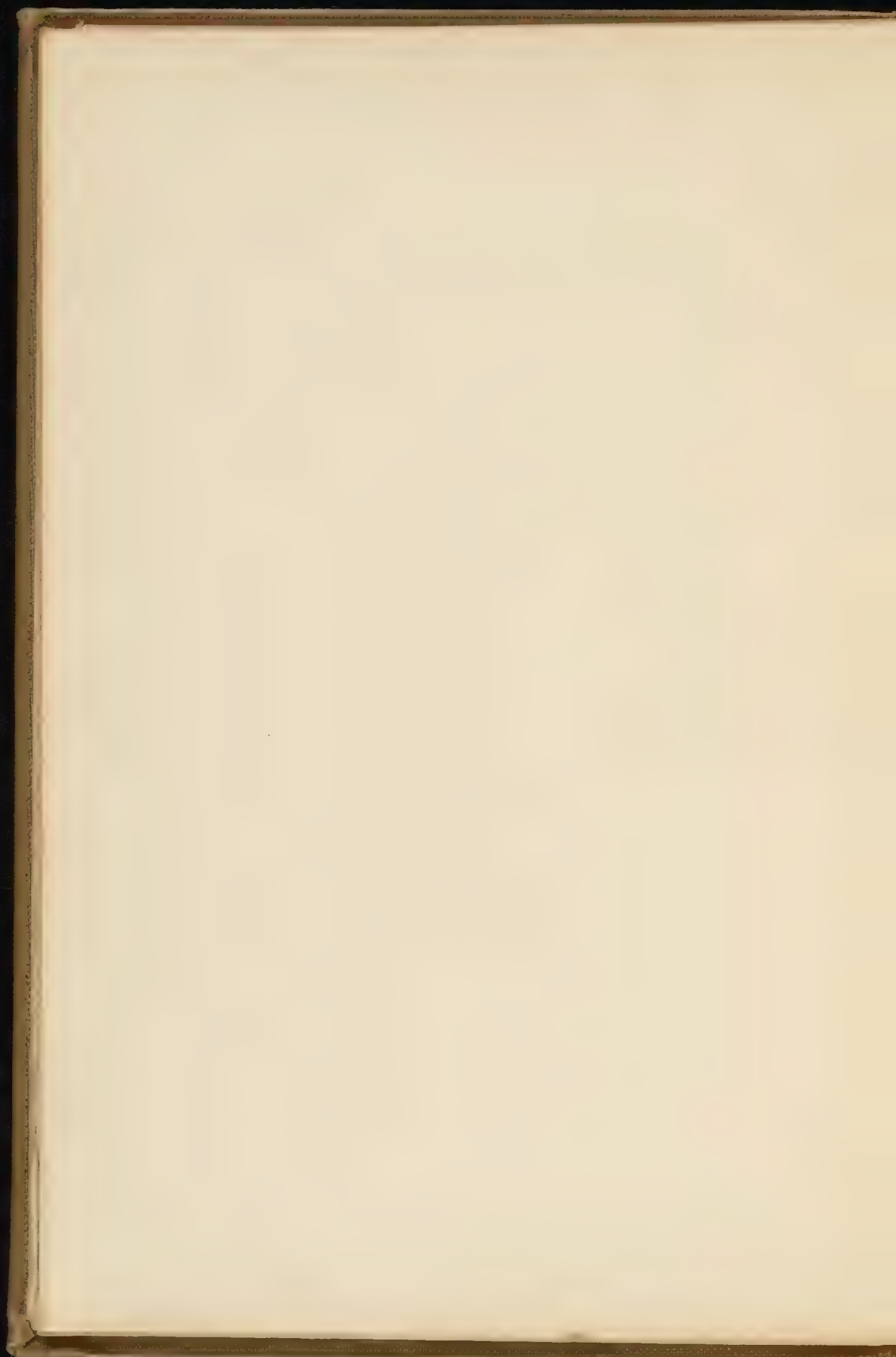
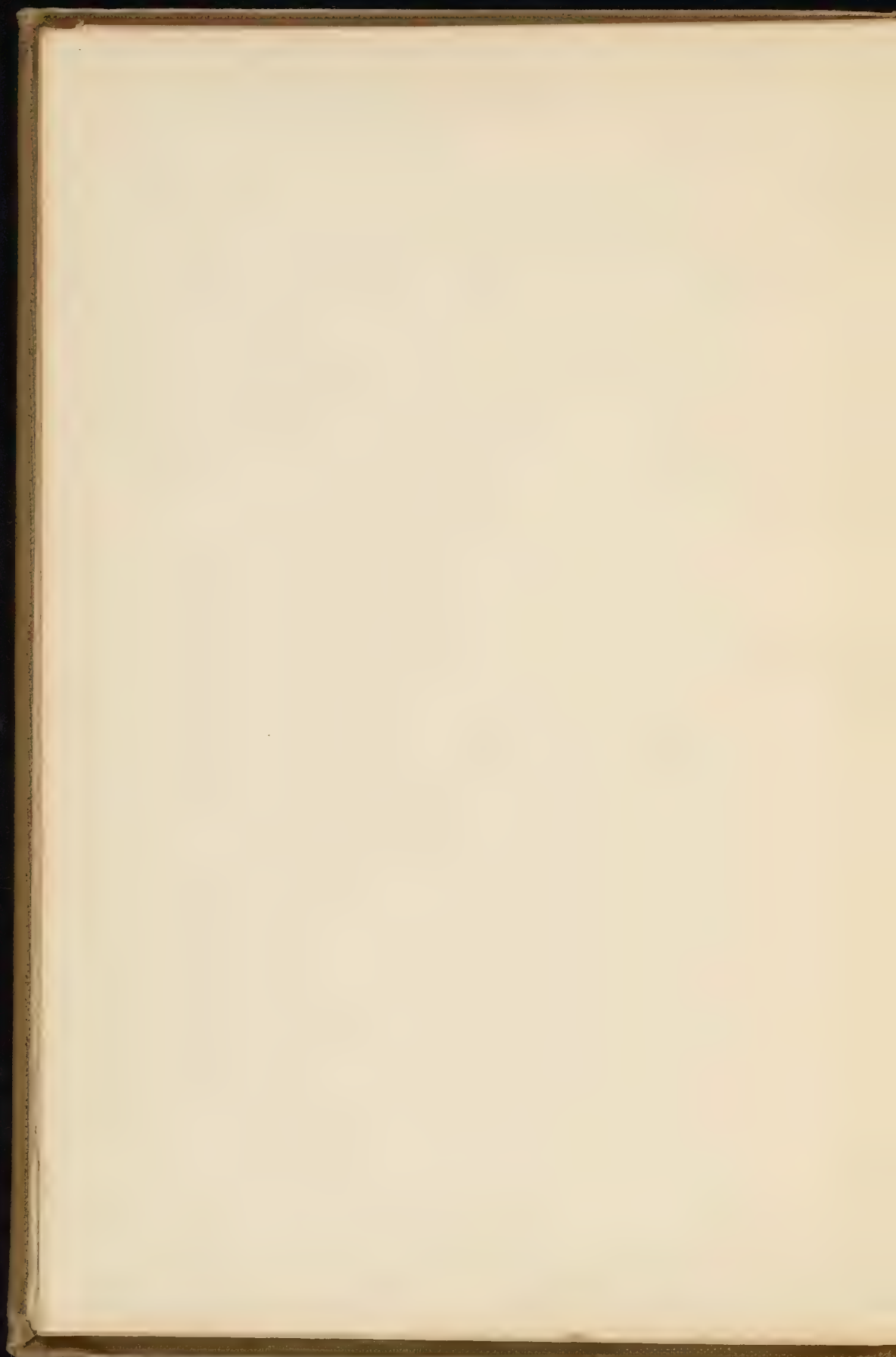


PLATE XXIV.

BOAR-HUNTING—*continued.*





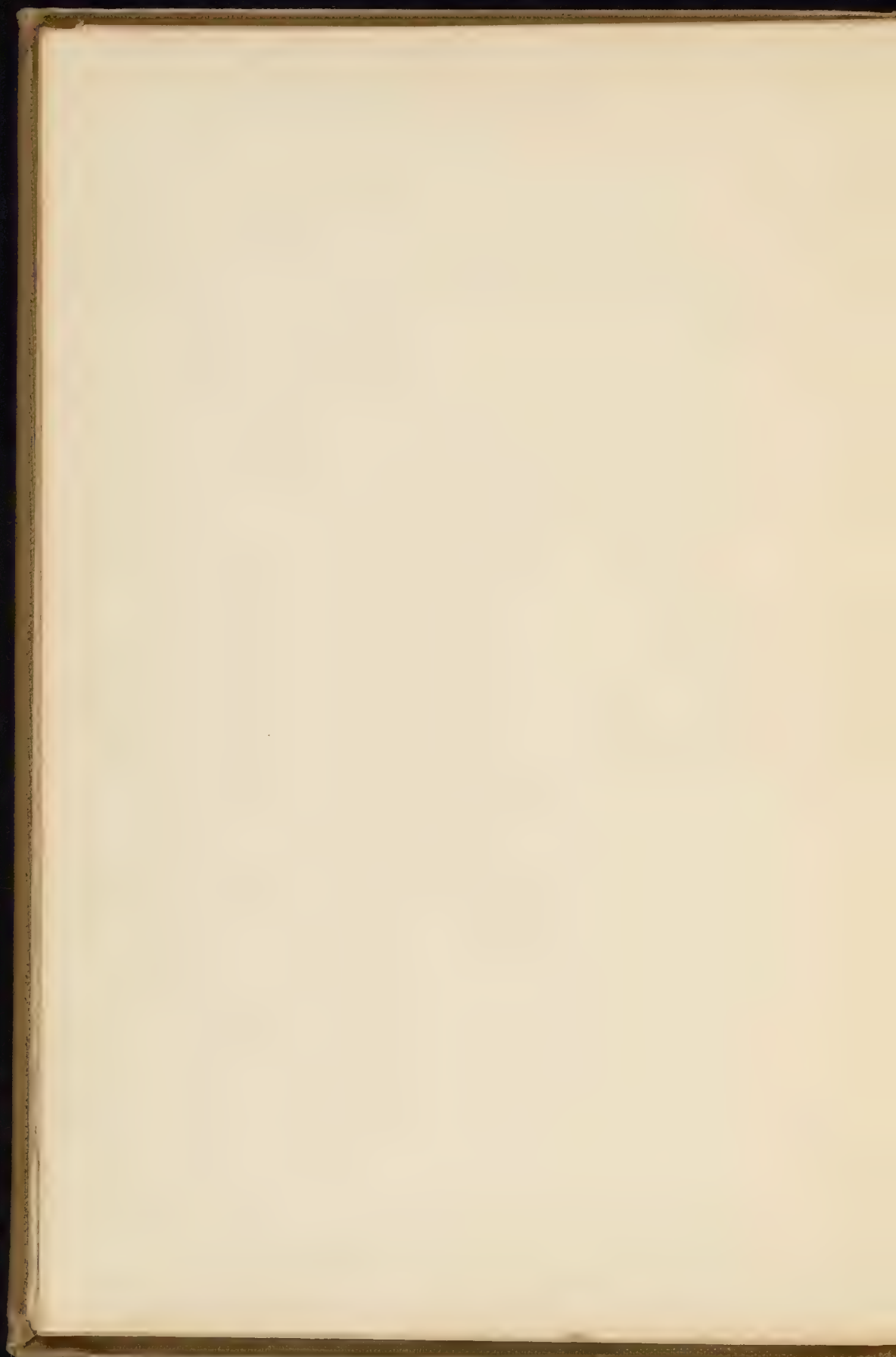
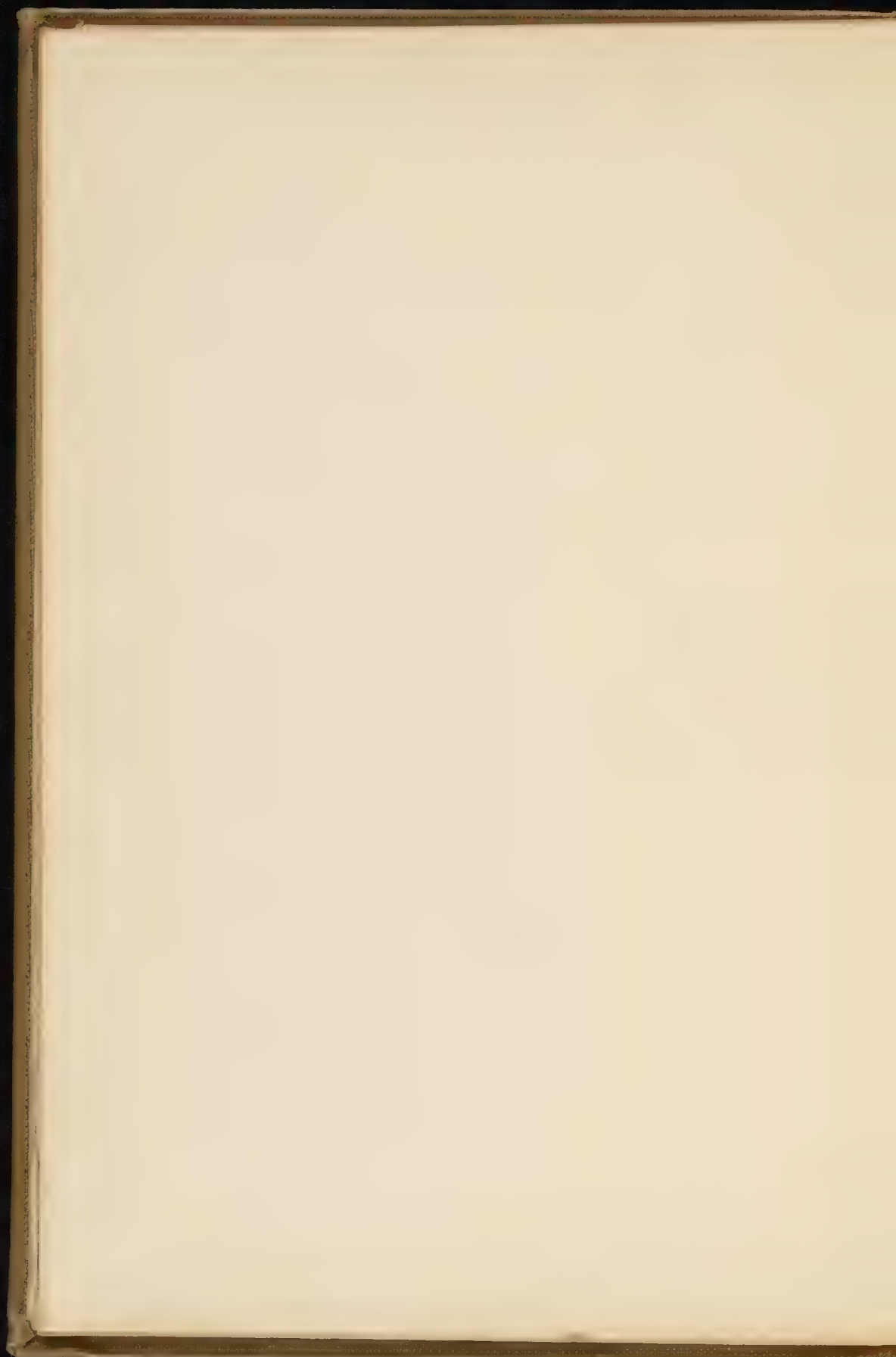


PLATE XXV.

STAG-HUNTING, No. 1.

Page 22.





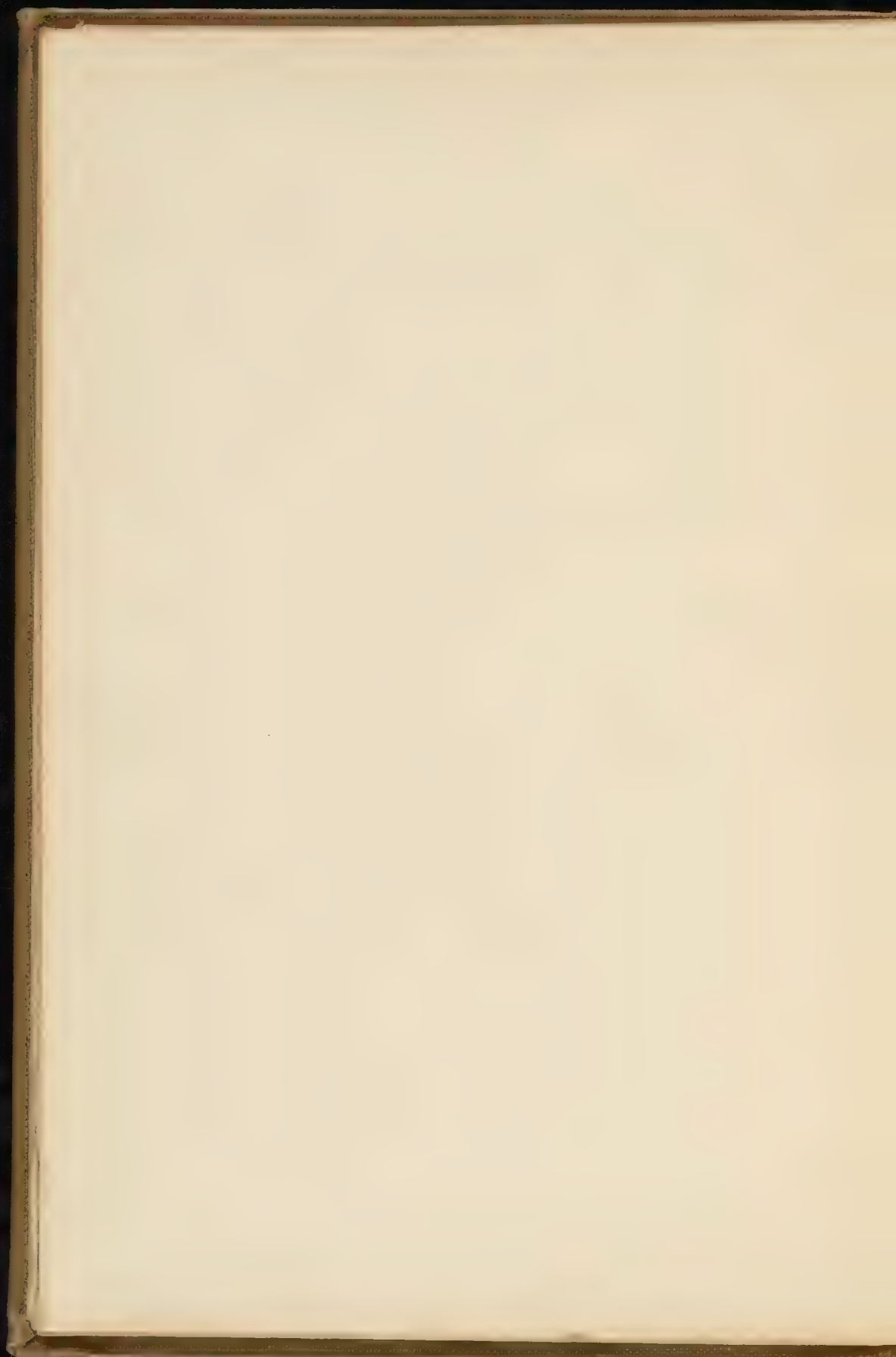
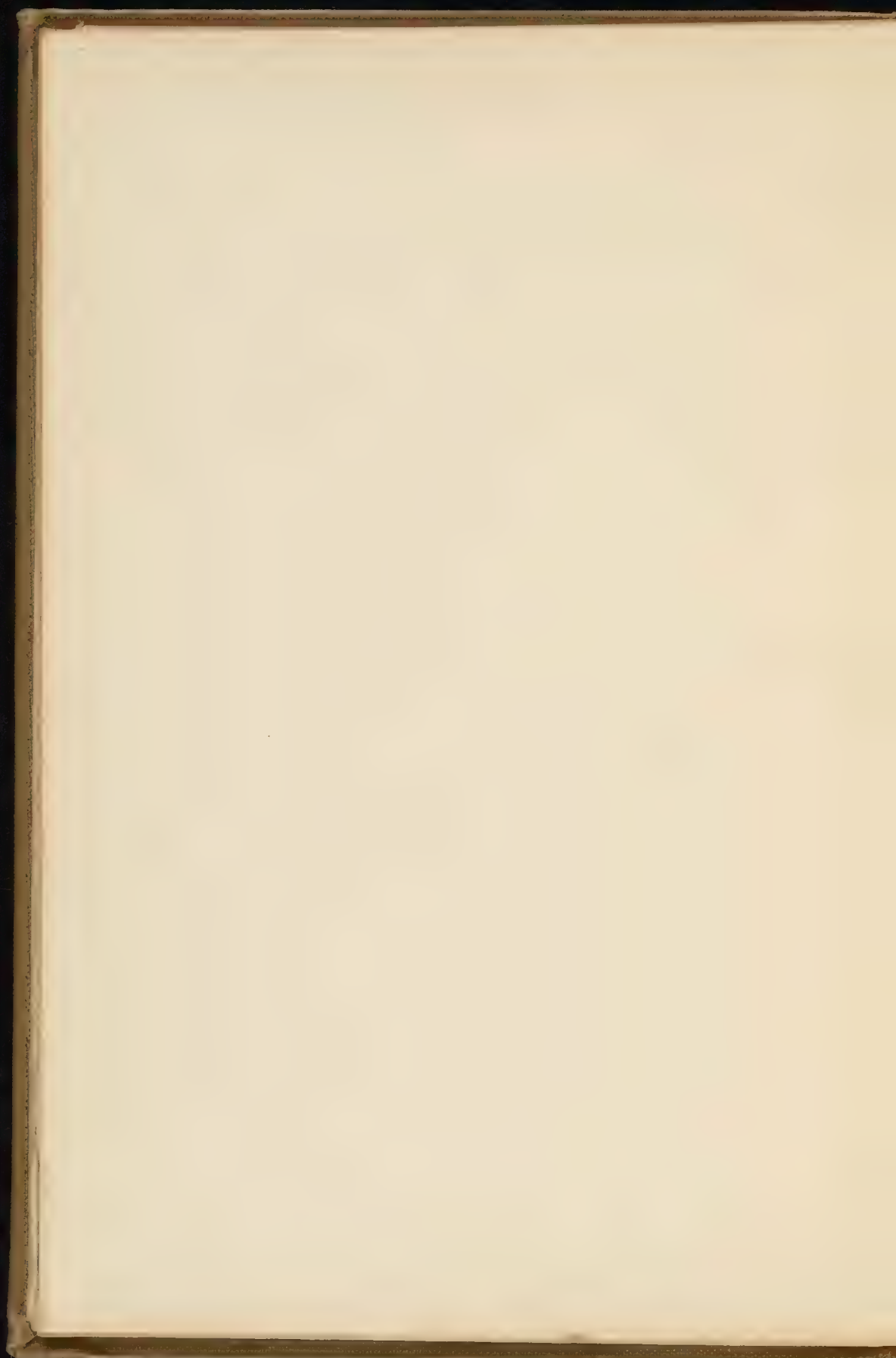


PLATE XXVI.

STAG-HUNTING, No. 2.





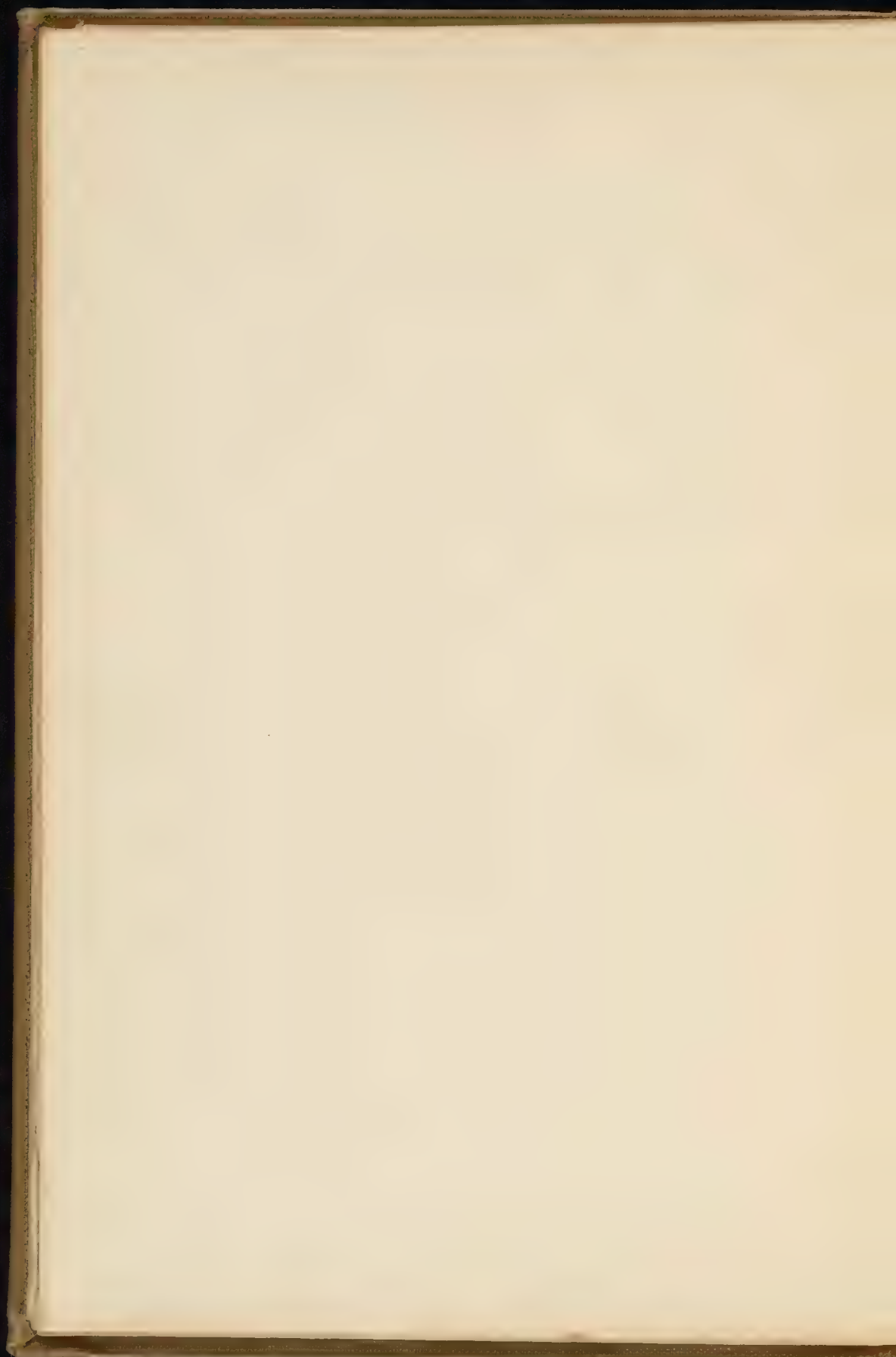
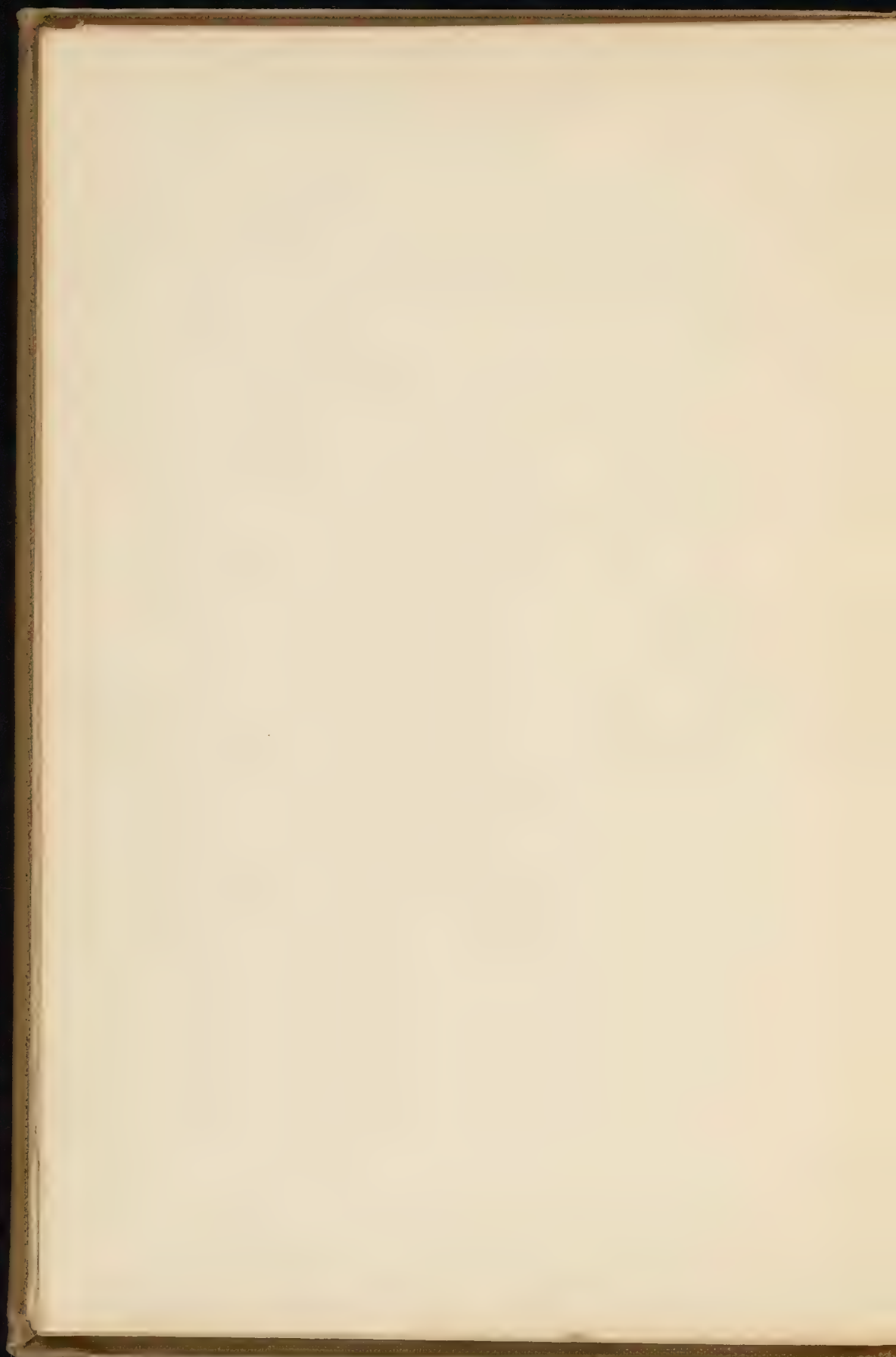


PLATE XXVII.

STAG-HUNTING, No. 3.





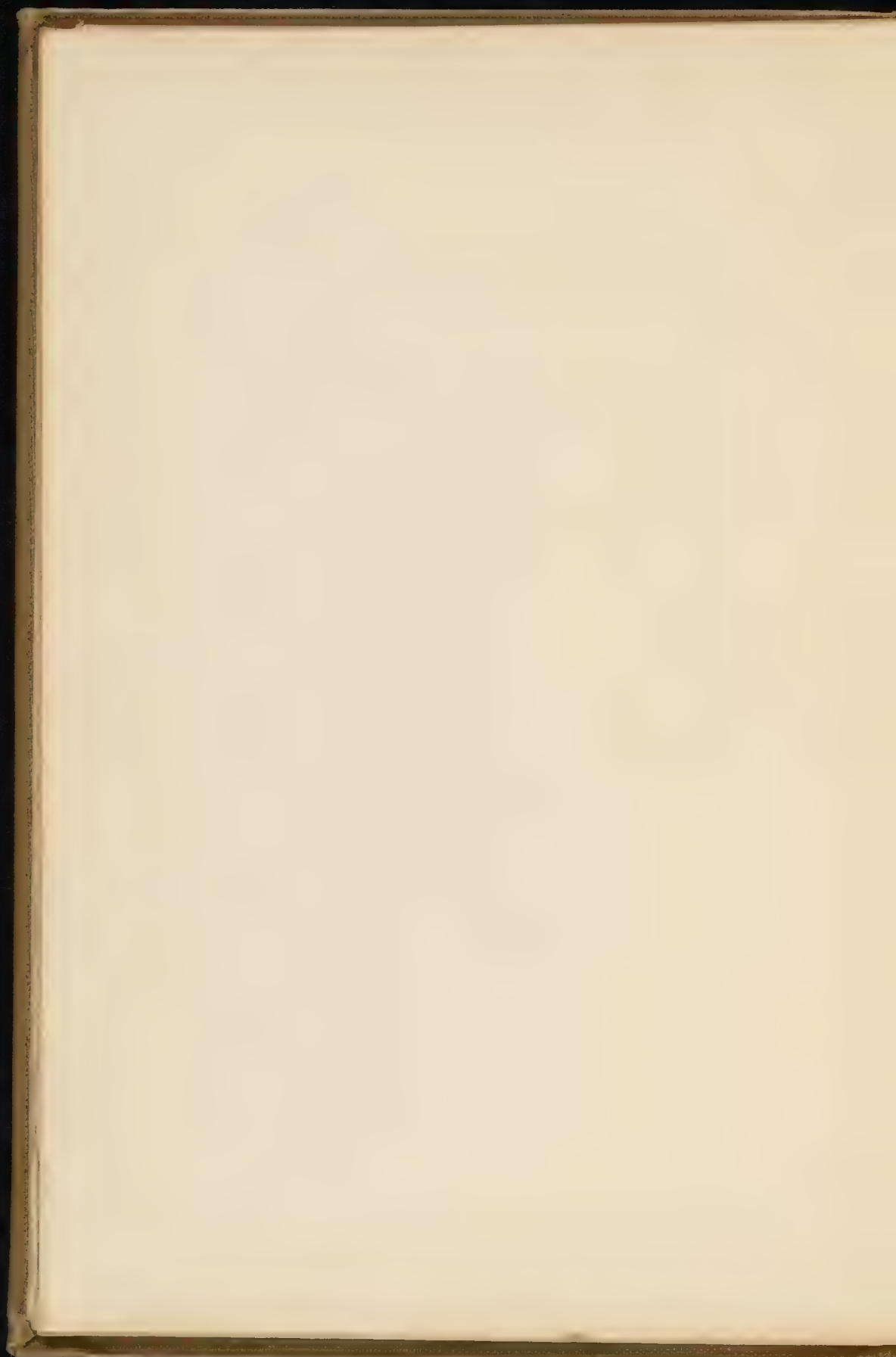
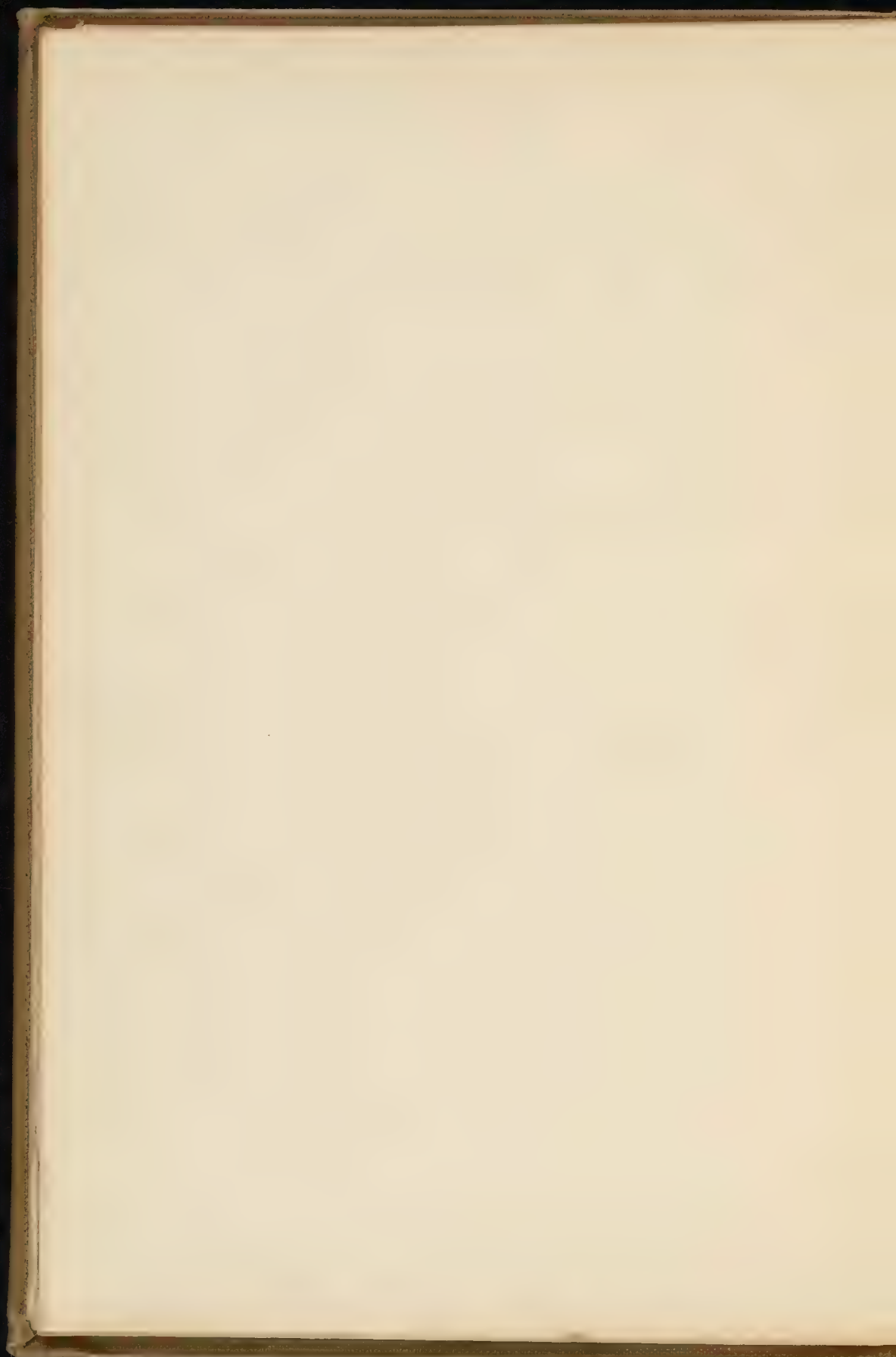


PLATE XXVIII.

STAG-HUNTING, No. 4.



terros magis dilectus. V. Valde hono-
randus est frater iohannes. Qui su-
pra iertus domini in cena reuoluit

Eccliam tuam q̄s orō
domine benignus illust-
ut beat iohannis apli tui et cū
geliste illuminata doctrinis ad
dona pueniat sempiterna. p.
De s̄o petro et paulo. r.

Petrus apls et paulus doctor gen-
tium ip̄i nos docuerunt legem tuam
dñe. V. In omnem terram exiit son-
eorum. Et in fines orbis terre uerbi
eorum. **Oratio**



D's au"

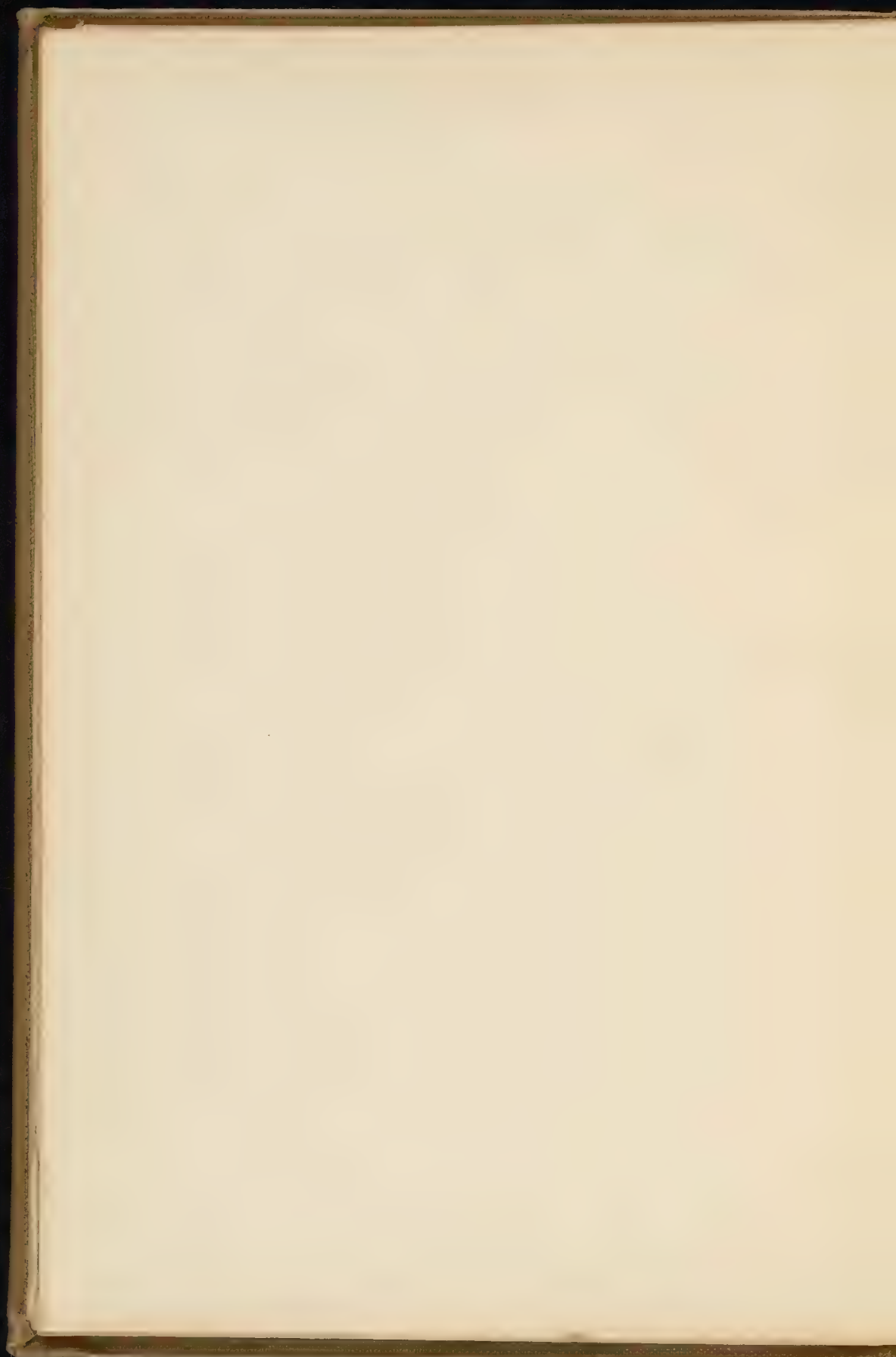
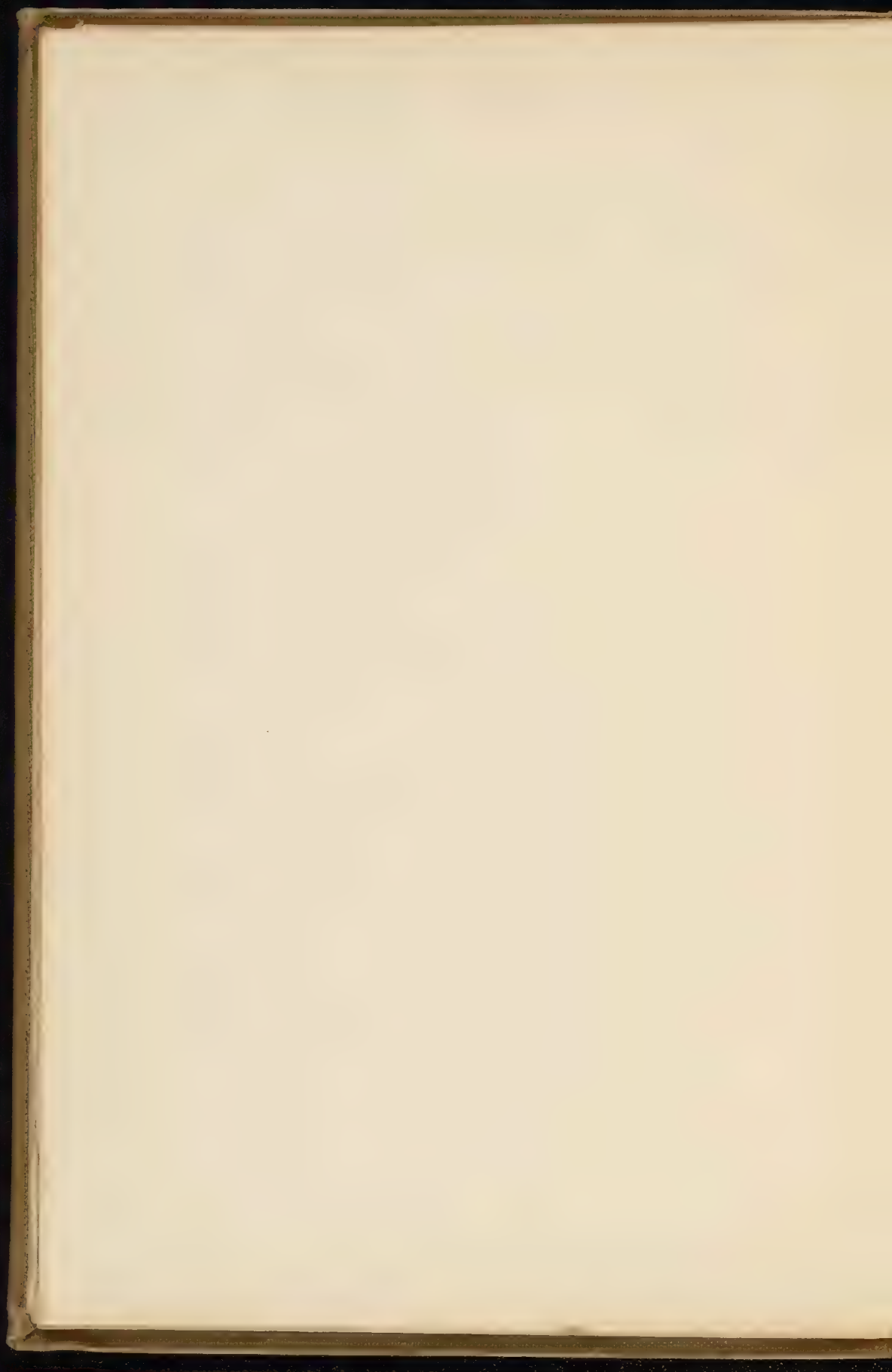


PLATE XXIX.

THE STORY OF HOW THEOPHILUS SELLS HIS SOUL
TO THE DEVIL.

Page 22.





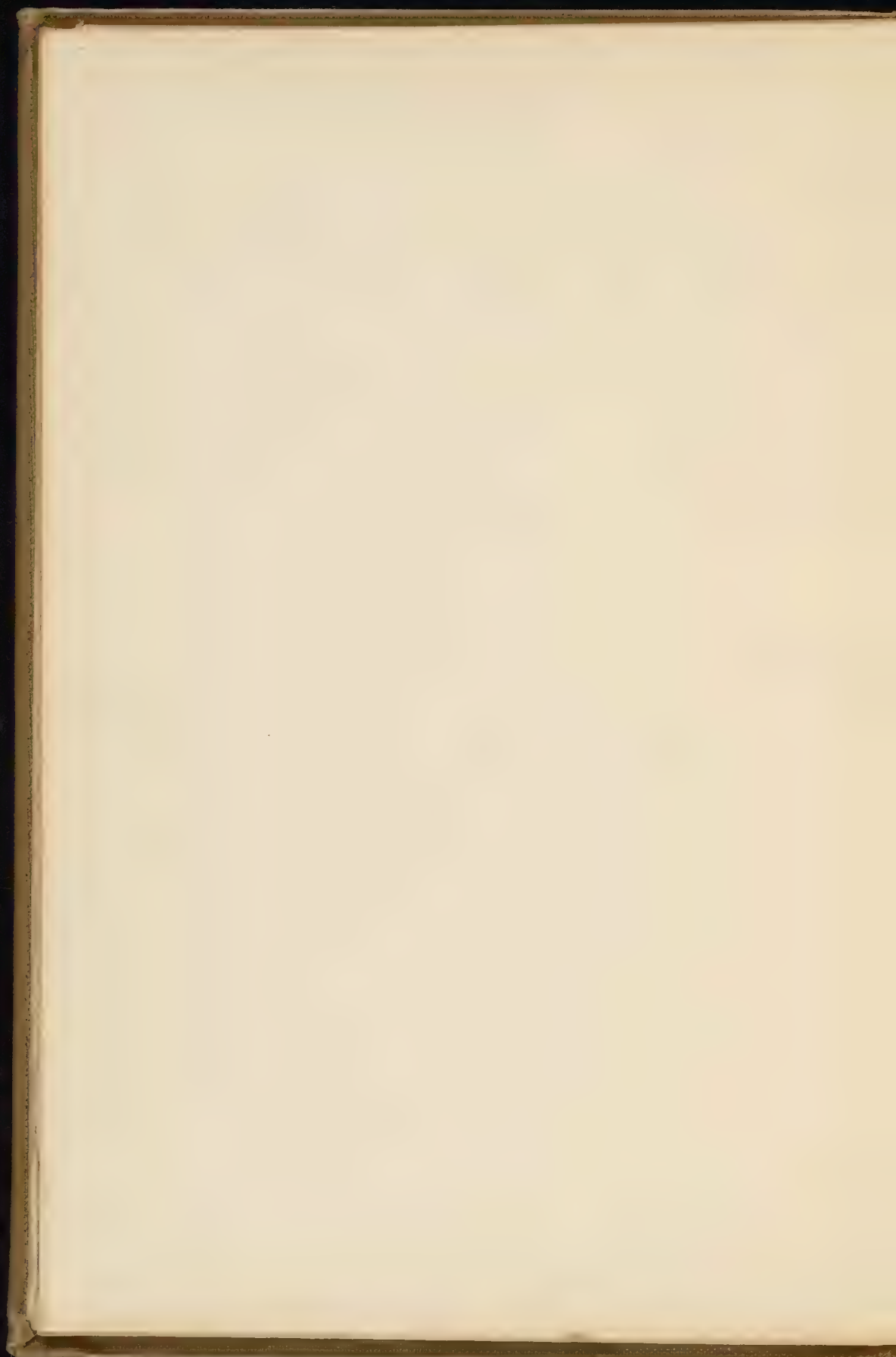
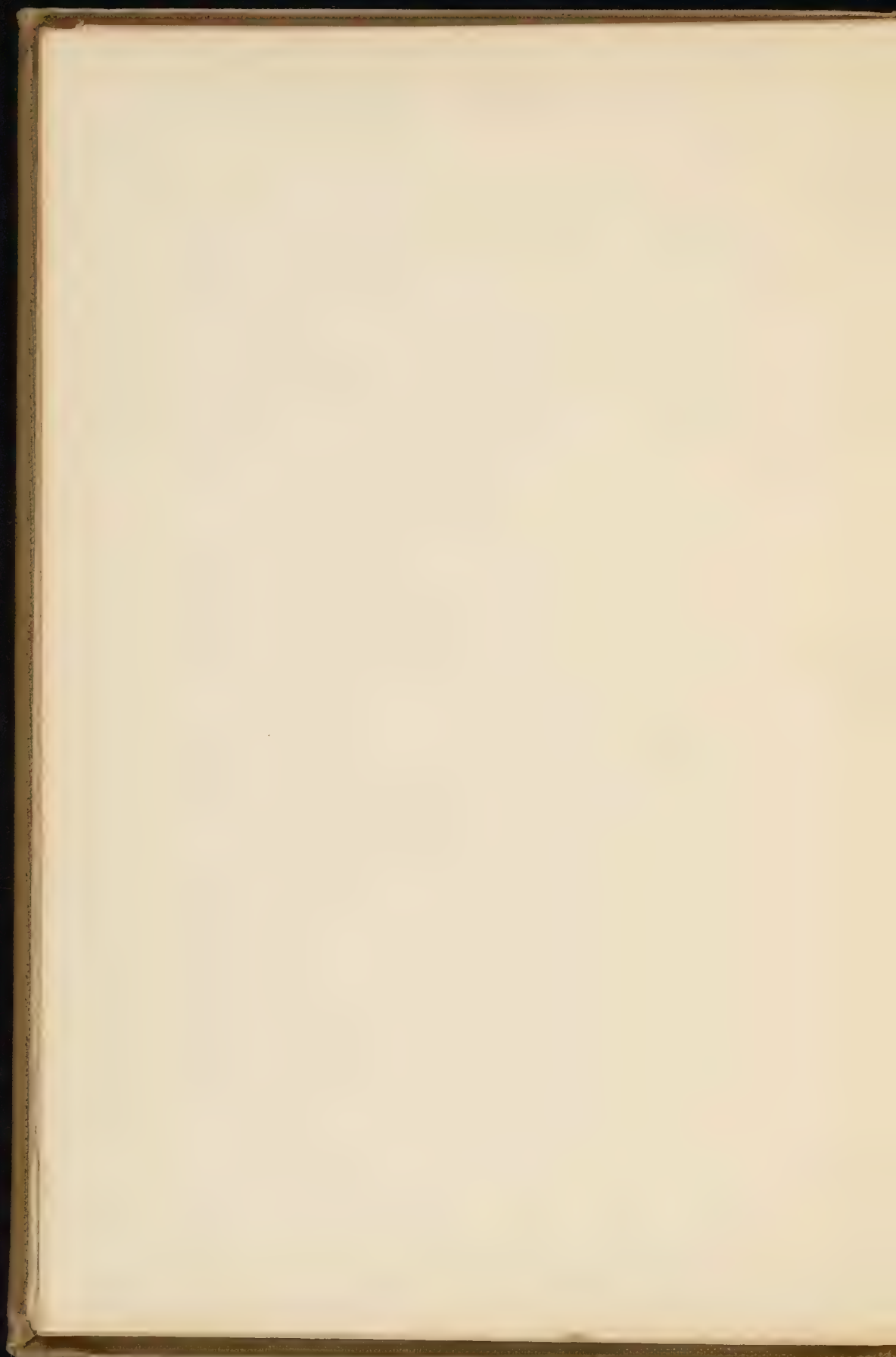


PLATE XXX.

THE END OF THE STORY OF THEOPHILUS.





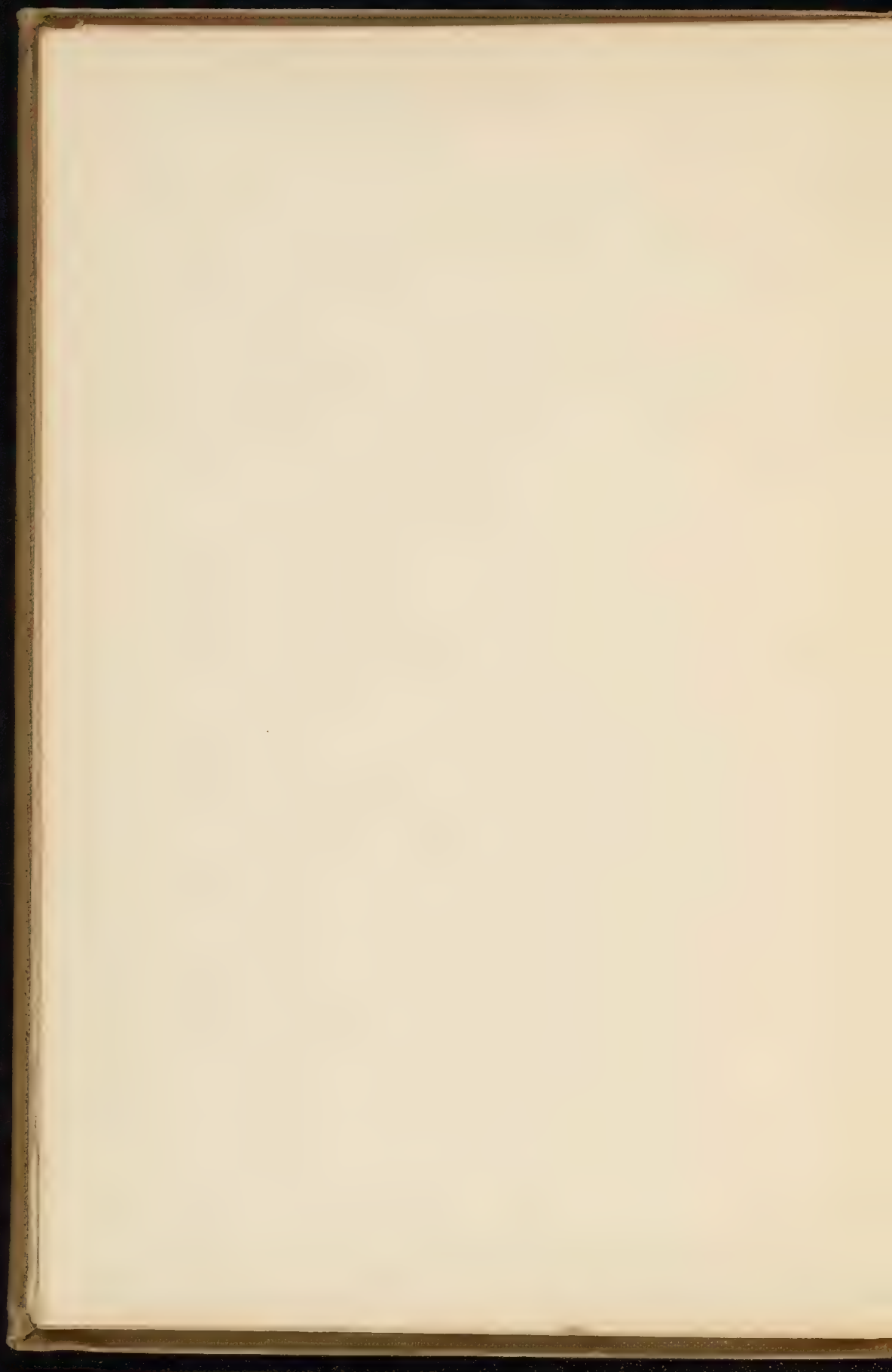
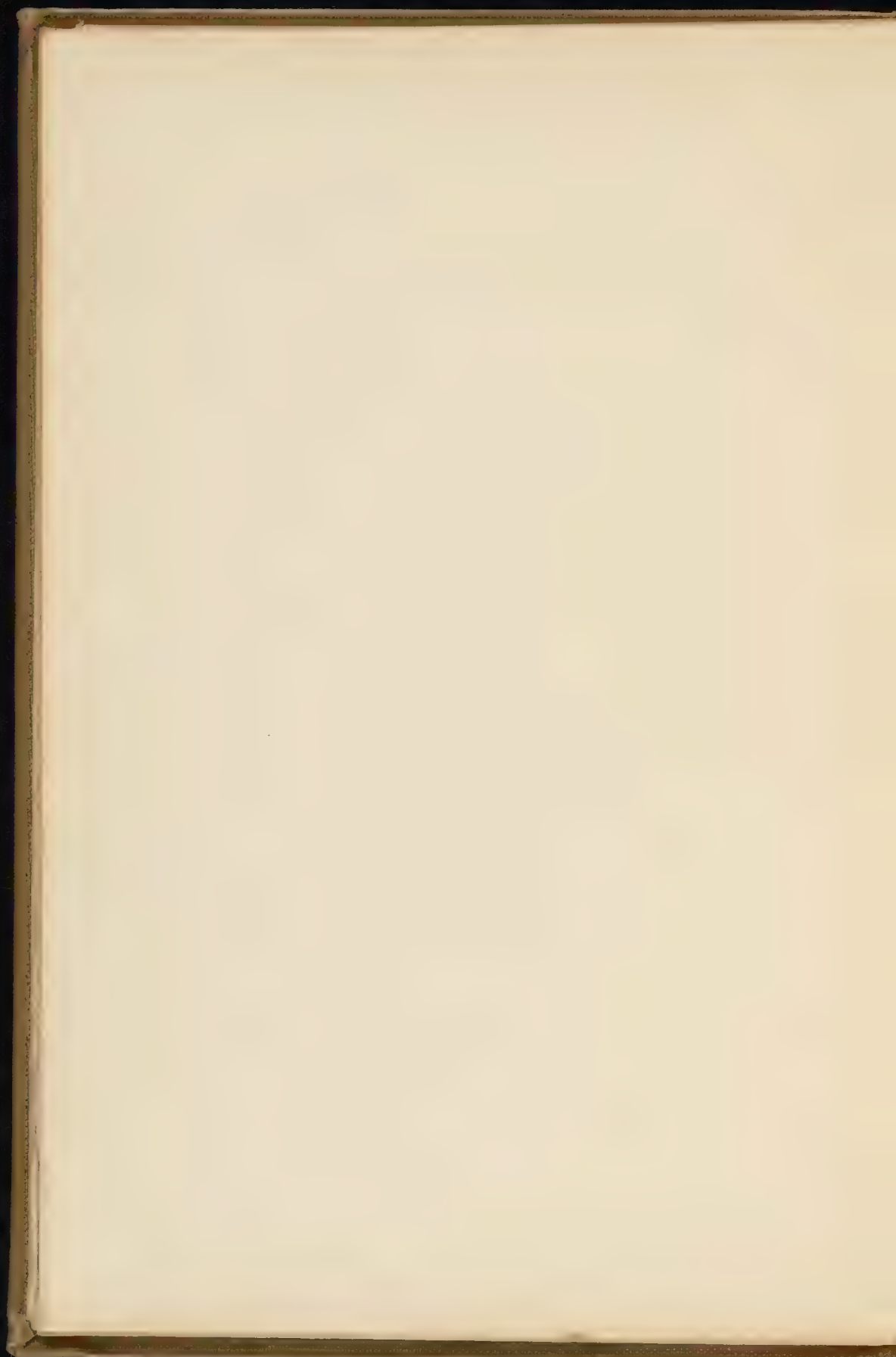
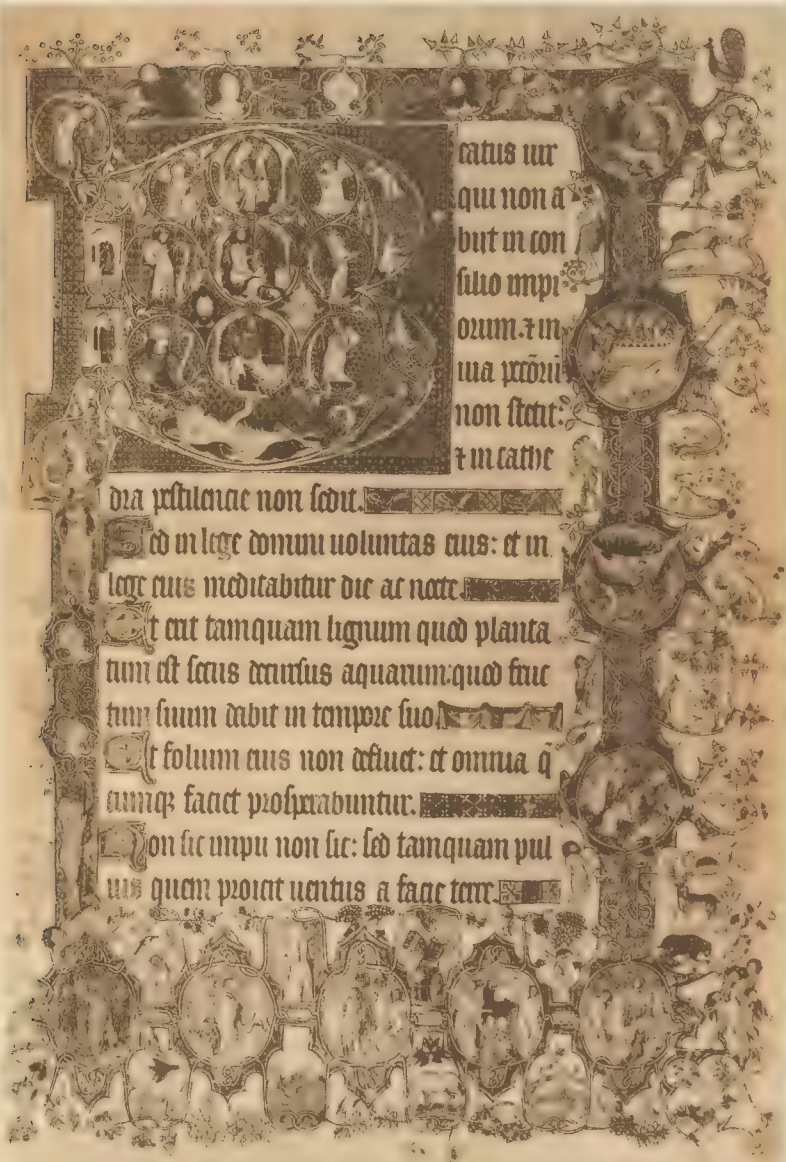


PLATE XXXI.

Folio 7 of the ST. OMER PSALTER. Psalm 1: "Beatus
vir," etc.

Page 23.





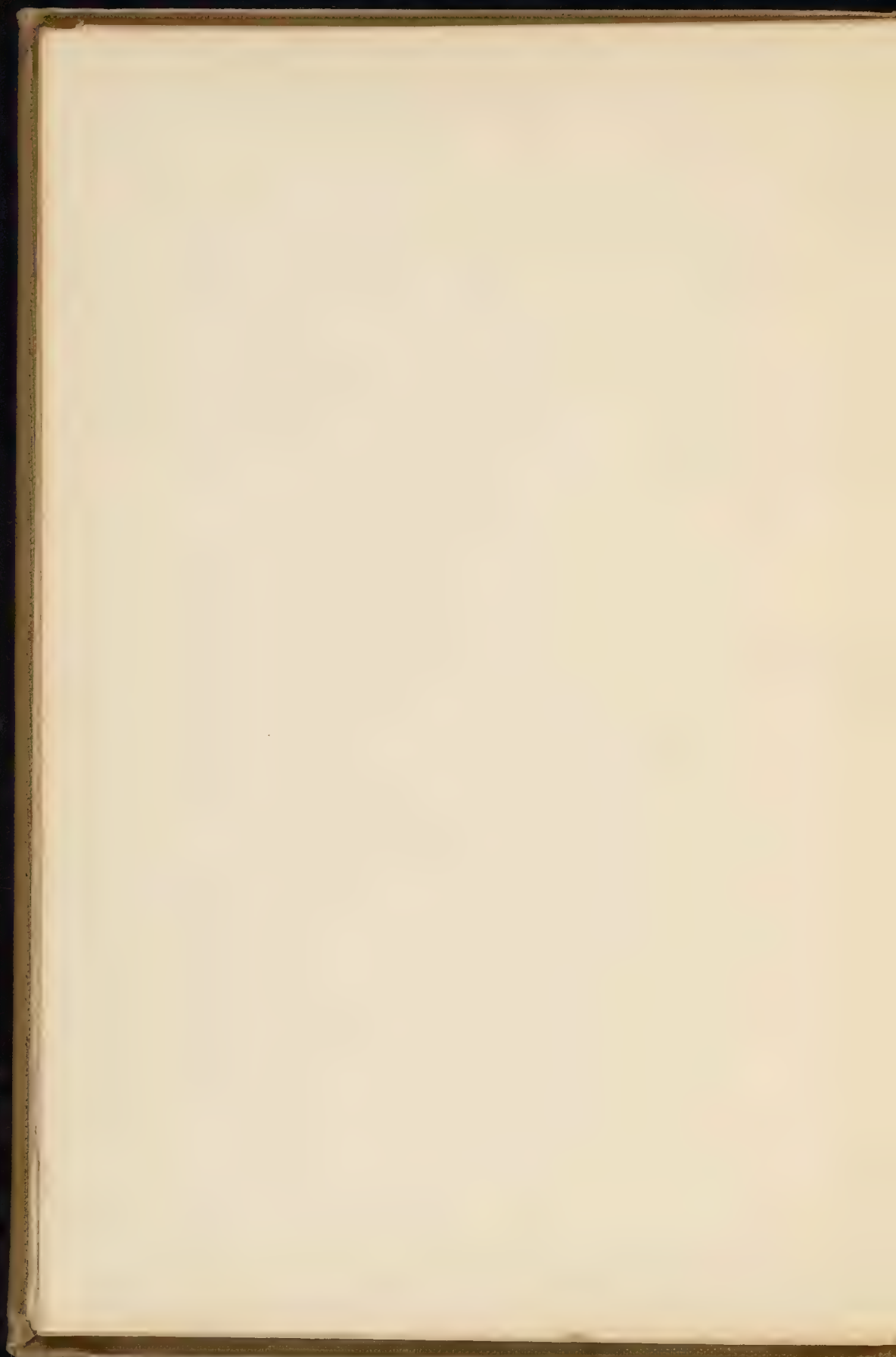
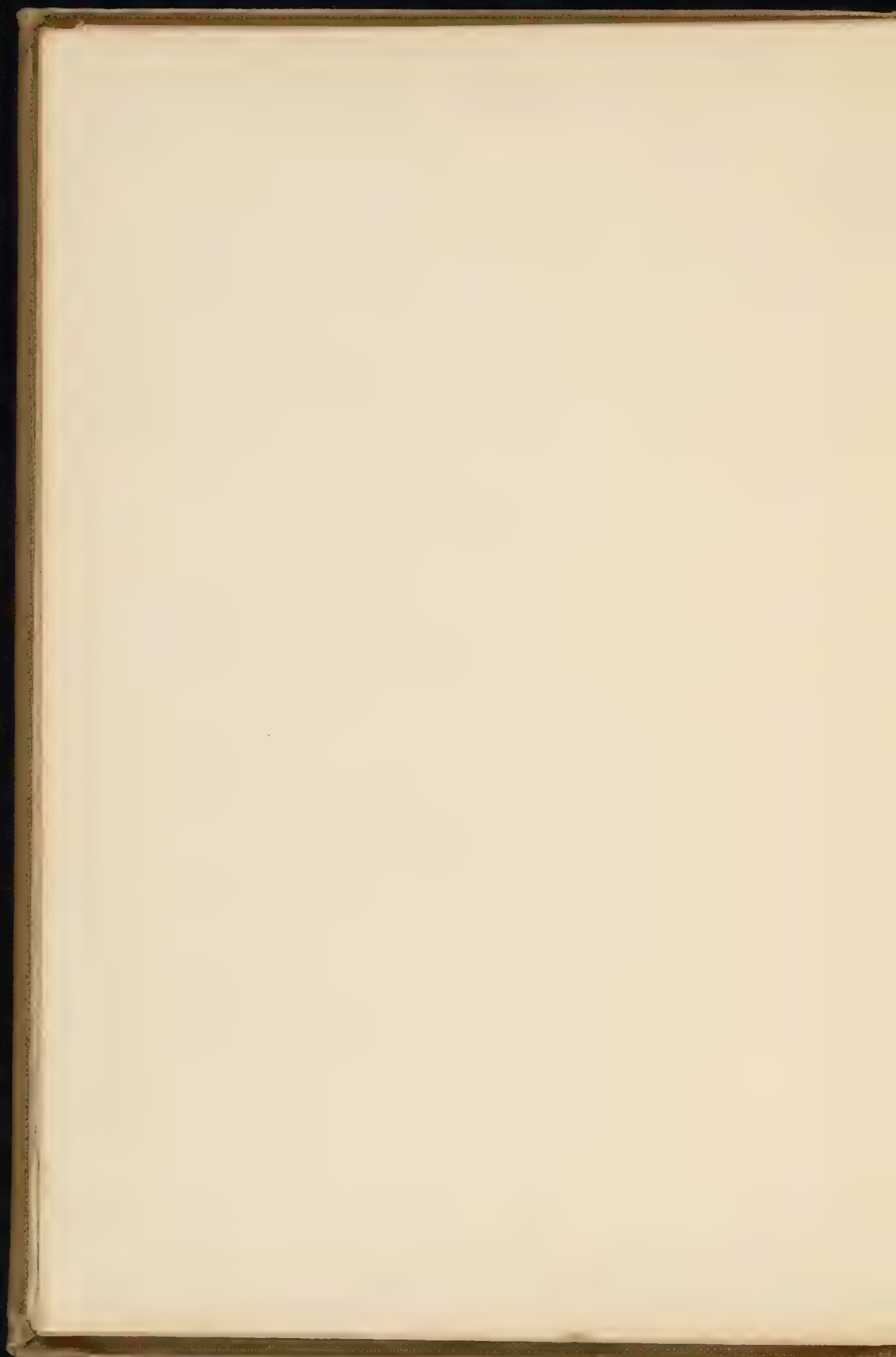


PLATE XXXII.

Folio 57b of the ST. OMER PSALTER. The 52nd Psalm:
"Dixit insipiens," etc.

Page 24.



Ego autem sicut oliva fructifera in domo dei.
fixavi in misericordia dei in eternum et in seculum seculi.

Confitebor tibi in seculum quia fecisti: expectabo no-
men tuum quoniam bonum est in conspectu sanctorum tuorum.

ut insipiens in corde
suo: non est deus.

Corrupti sunt et ab-
ominabiles facti sunt
in iniquitatibus: non
est qui faciat bonum.

Deus de celo prospectat super filios hominum: ut videat
si est intelligens aut requirens deum.

Omnes declinaverunt simul inutiles facti sunt.
non est qui faciat bonum non est usque ad unum.

Nonne scit omnis cui operatur iniquitatem:
cui devorat preda meam ut ovum parvum.

Cum non invocaverunt: illi trepidaverunt
timore ubi non erat timor.

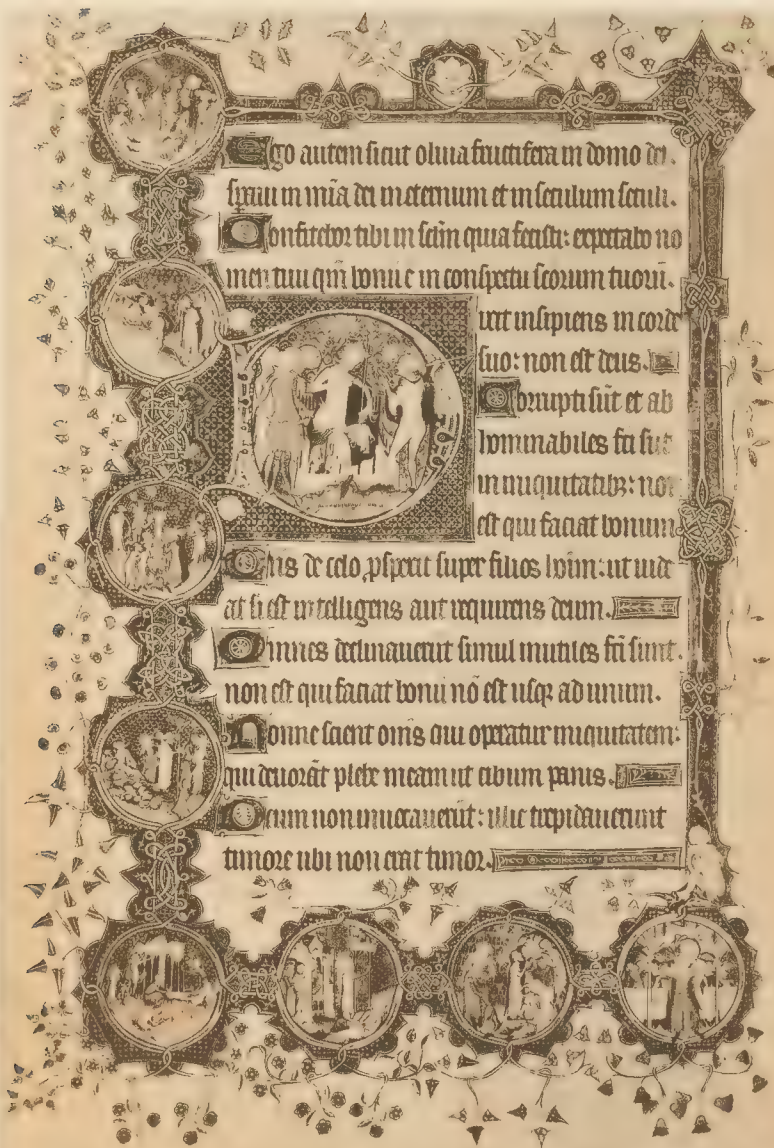
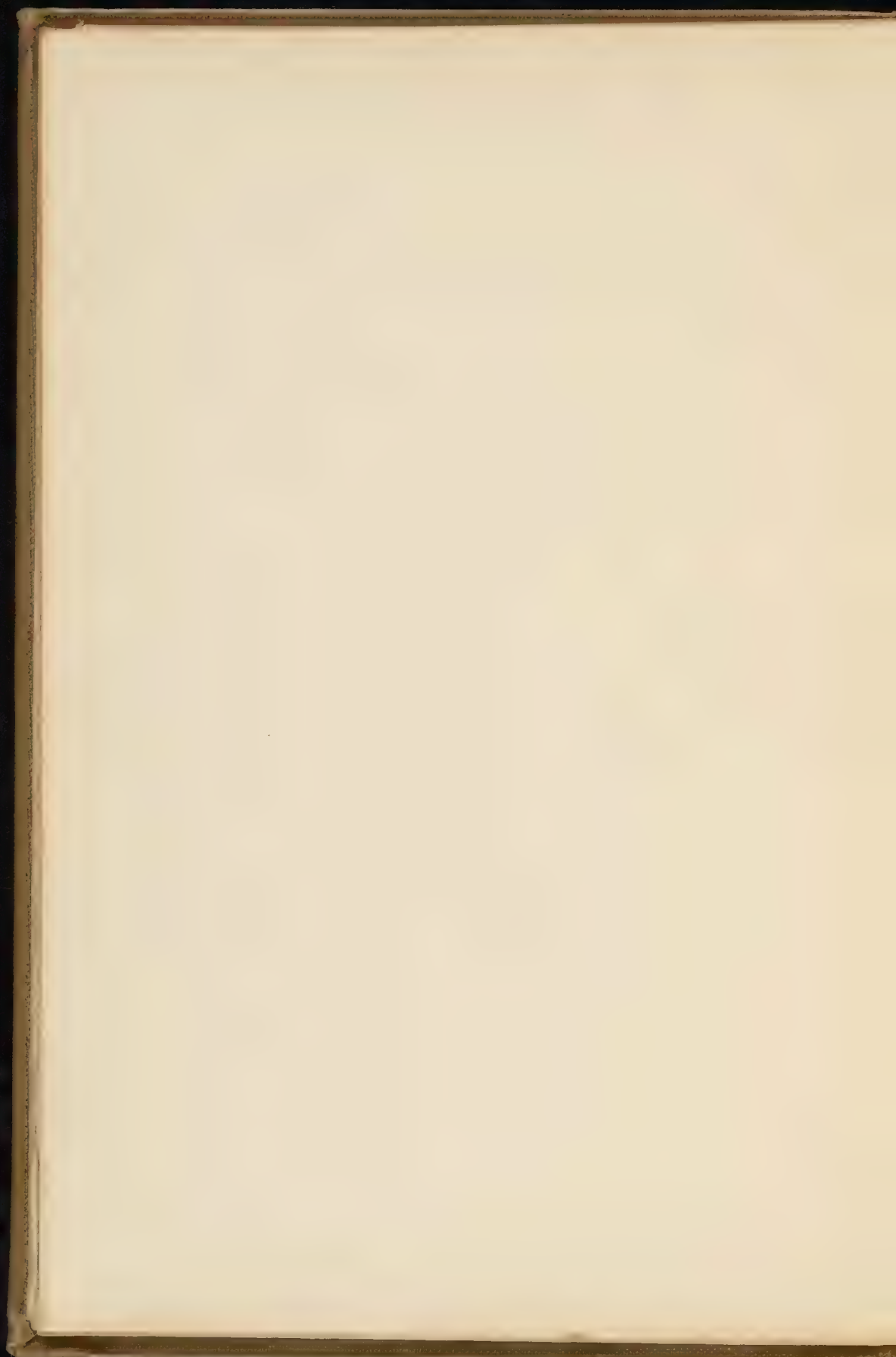


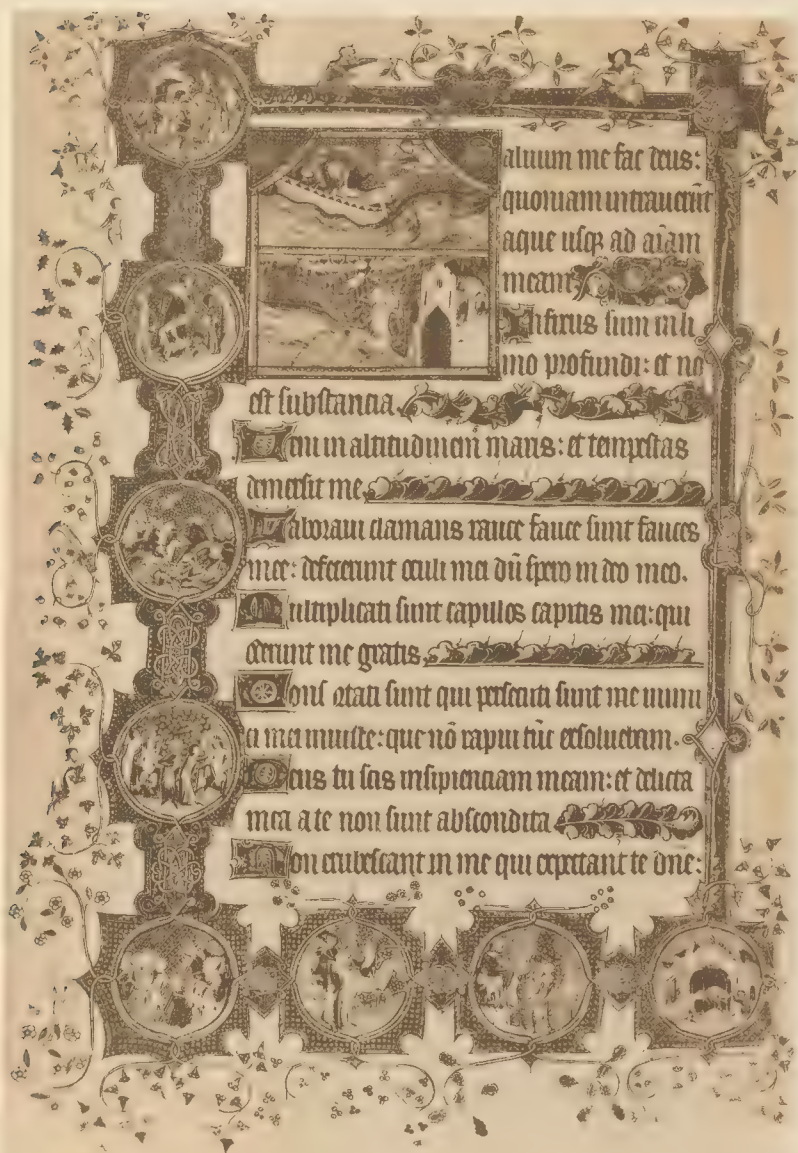


PLATE XXXIII.

Folio 70b of the ST. OMER PSALTER. The 68th Psalm:
"Salvum me fac," etc.

Page 24.





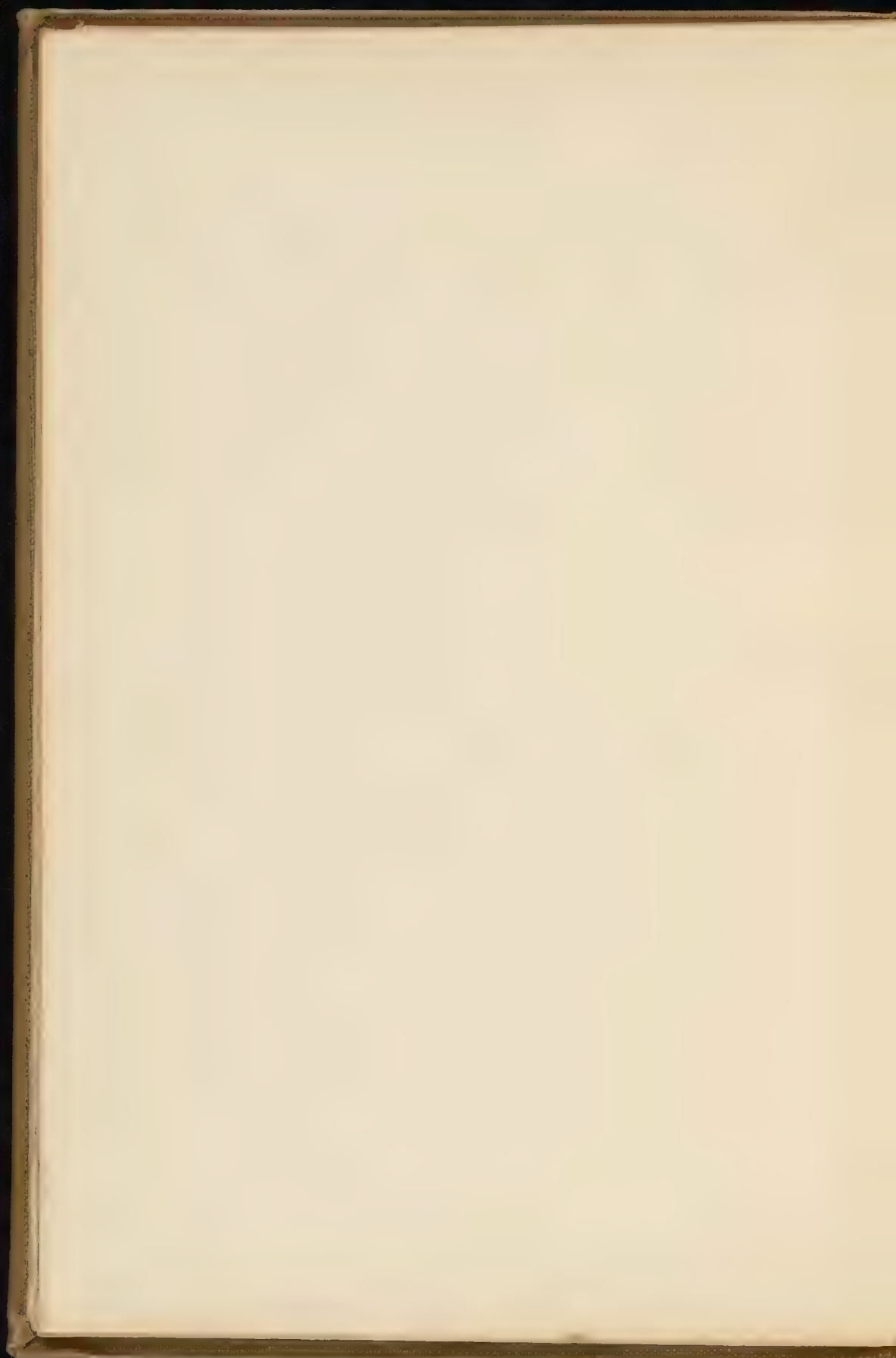
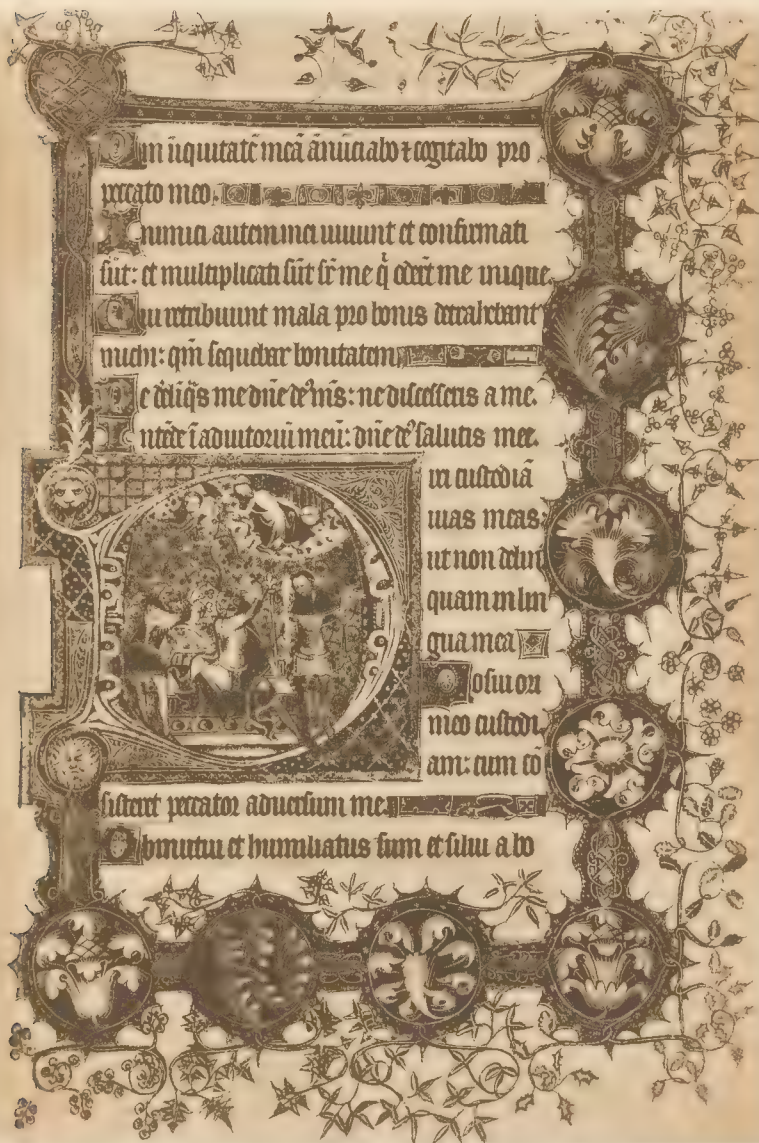


PLATE XXXIV.

Folio 44 of the ST. OMER PSALTER. The opening of the
38th Psalm: "Dixi custodiam," etc.

Page 25.





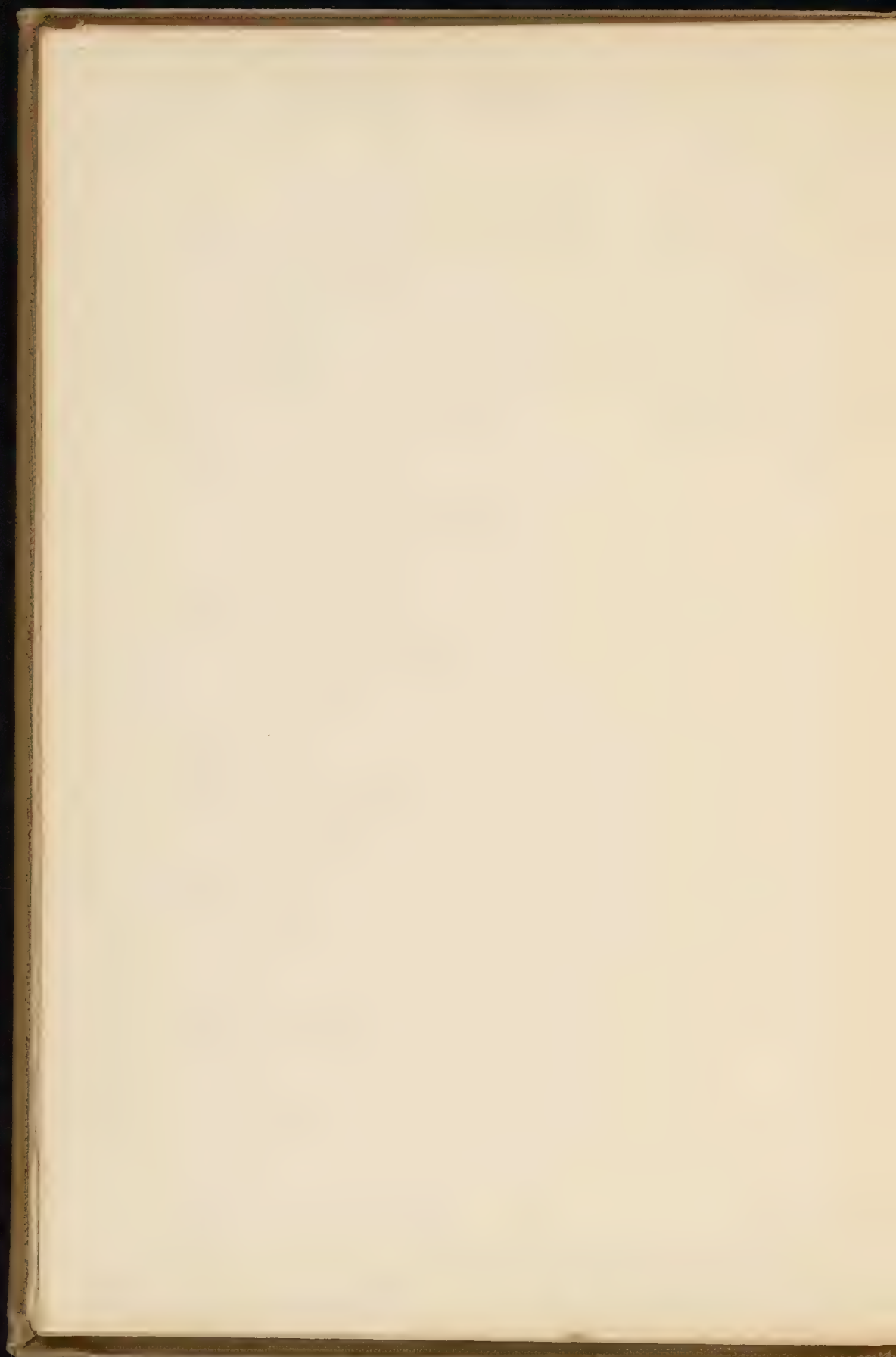
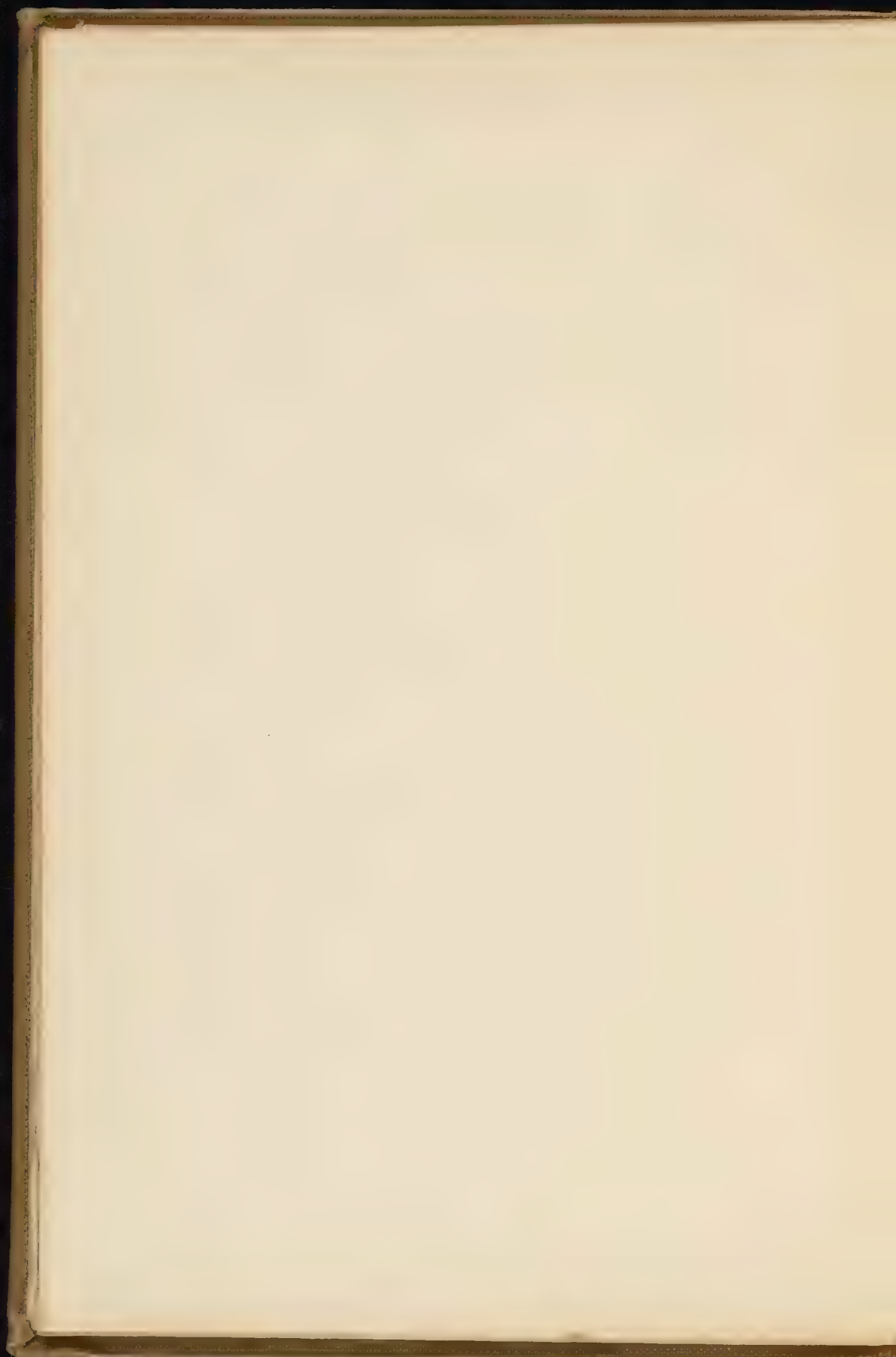


PLATE XXXV.

Folio 10b of the St. OMER PSALTER, being a specimen of the writing and ornamentation of the earlier portion of the MS., A.D. 1325.

Page 25.



Iuratus est a furore oculus meus: inerte
 rau inter omnes inimicos meos.
Arscedite a me omnes qui operamini iniquitatem: quoniam exaudiuit dominus vocem sicutis mei.
Exaudiuit dominus deprecationem meam: dominus orationem meam suscepit.
Quietescant et conturbentur uelociter omnia munia mea: zuetant et erubescant ualde uelociter.
Domine deus meus in te speraui: saluum me fac ex omnibus persecutoribus meis et libera me.
Quando rapiat ut leo animam meam: dum non est qui redimat neque qui saluum faciat.
Domine deus meus si feci istud: si est iniquitas in manibus meis.
Si reddidi retribuendis michi mala: tunc merito ab inimicis meis manus.
Persequatur inimicus animam meam et com

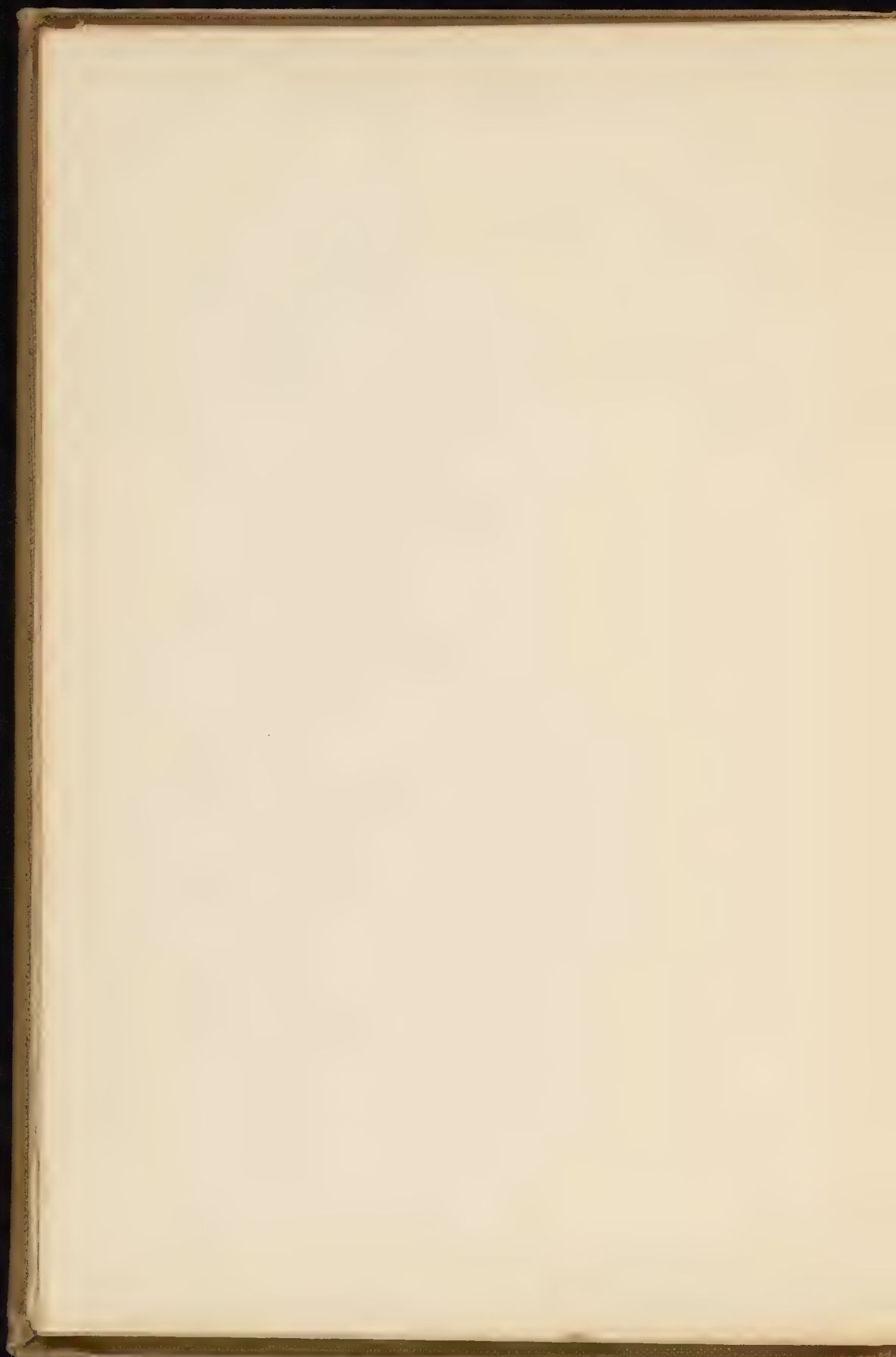
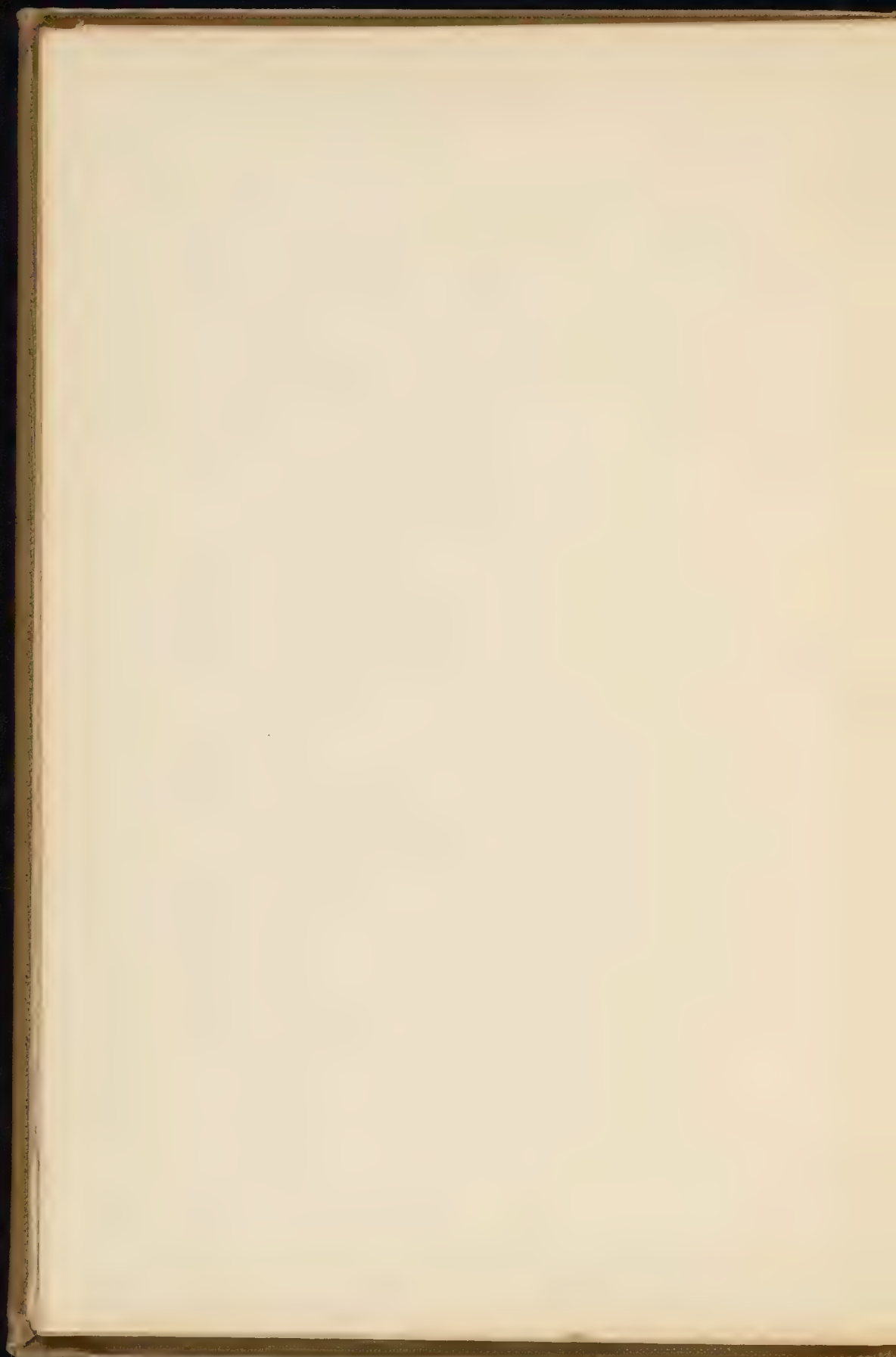


PLATE XXXVI.

Folio 159b of the ST. OMER PSALTER, being a specimen of the later writing and ornamentation of the MS. (*circ.* 1420) under French influence.

Page 25.



tus es domine.

Sciatum tuū dñe qđ firmaverunt manus
tue: dñs regnavit in eternum et ultra.

Ingressus est enim eques pharaō cū auribus
et equitibus in mare: et reduxit sē eos dñs aq̄s maris.

Mori a iherac: ablatus ē p̄ sicuti in medio eius.

Domine audiui: audiocem tuā et timui.
Quē opus tuū: in medio annorum iu
nifica illud.

In medio annor notū facies: annuatus fu
eris misericordie memorabilis.

Quē ab austro ueniet: et sēs de mōte pharan.

Quērit celos glia eius: et laudis eius plena
est terra.

Splendor eius ut luxit: cornua ī manibz eius.

Ibi abscondita ē fortitudo ei: aī facit ei ibit mors.

Egreditur diabolus ante pēs eius: stetit et
imensus est terram.

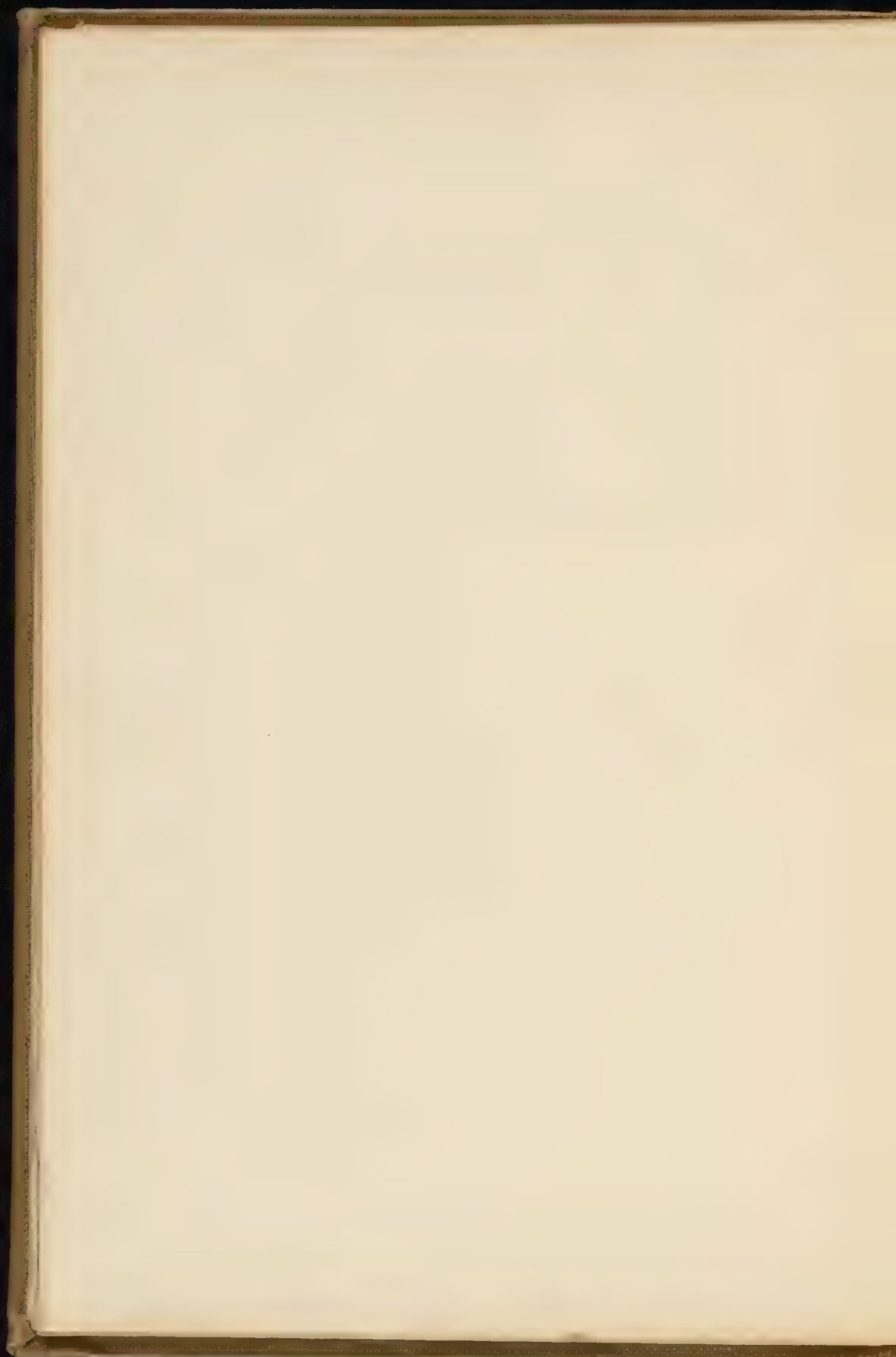
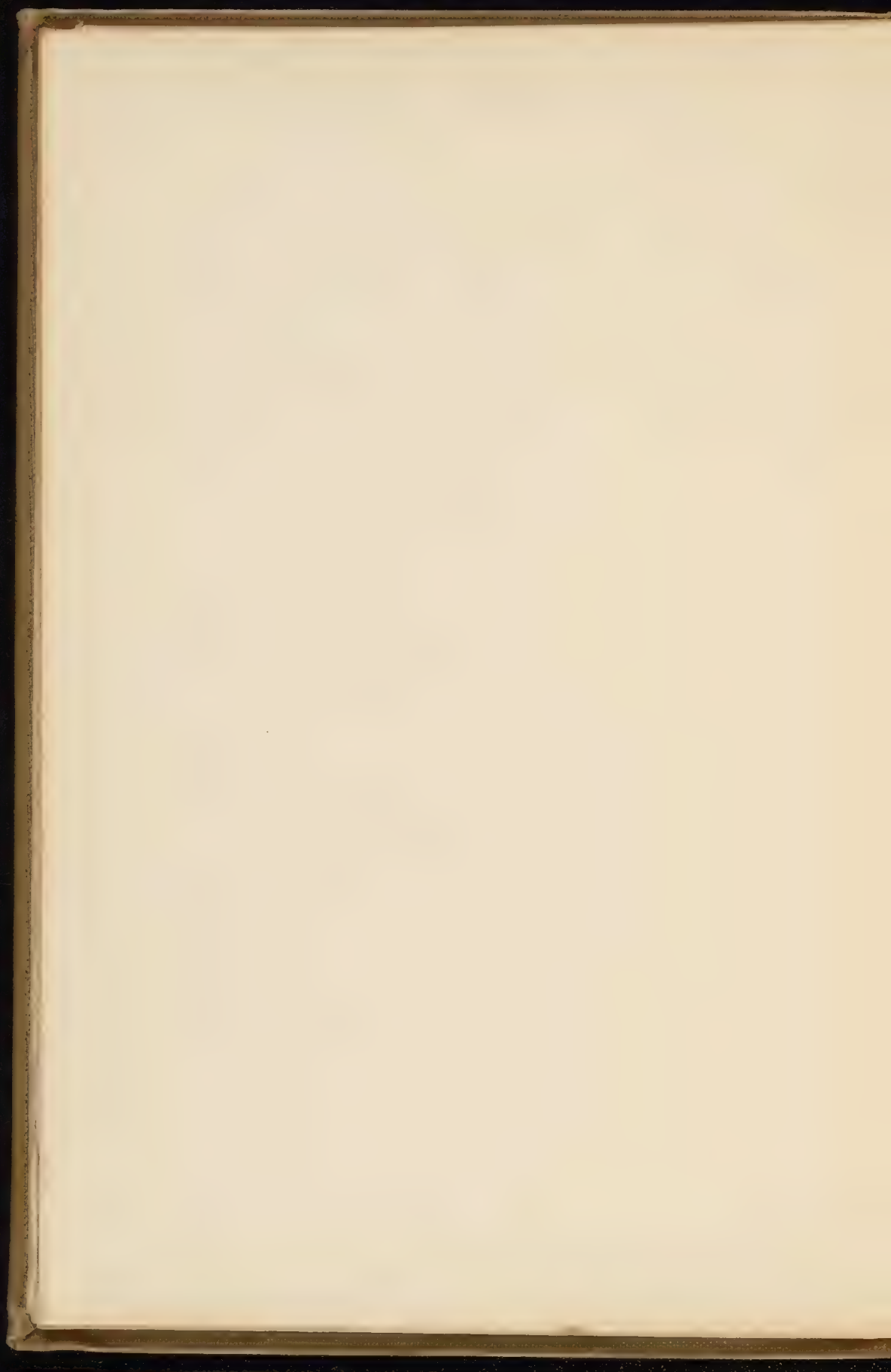


PLATE XXXVII.

A page from an English Litany. Folio 126 of the LUSHER
PSALTER.

Page 26.



Sancte siluester. or
Sancte leo. or
Sancte gregory. or
Sancte ambrosi. or
Sancte martine. or
Sancte nicolae. or
Sancte basili. or
Sancte germane. or
Sancte augustine. or
Sancte pauline. or
Sancte iohannes. or
Sancte wilfride. or
Sancte willelme. or
Sancte cuthbte. or
Sancte swithune. or
Sancte lampson. or
Sancte eadmund. or
Sancte ieronime. or
Sancte leonarde. or
Sancte benedict. or
Sancte egdi. or

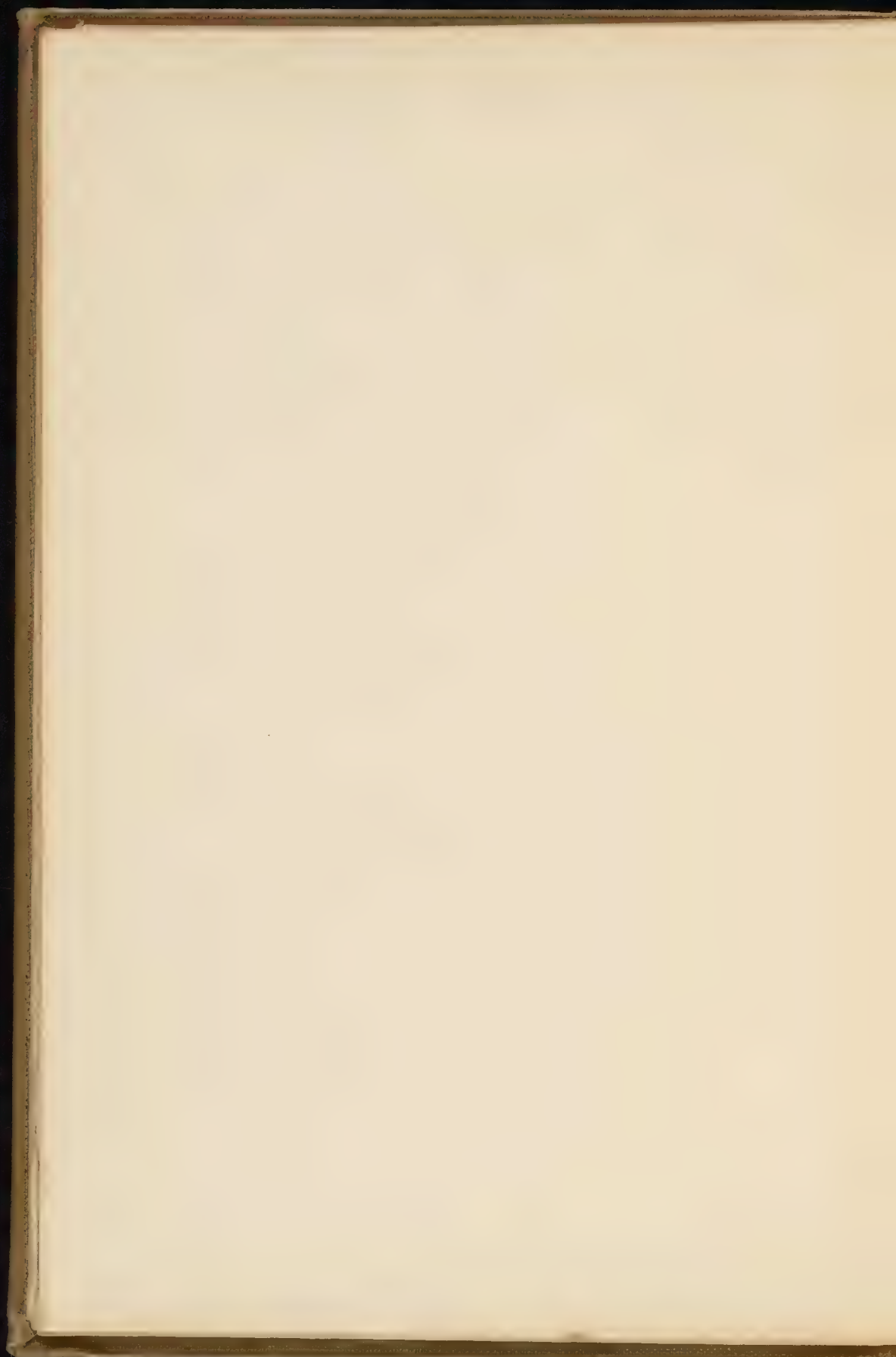
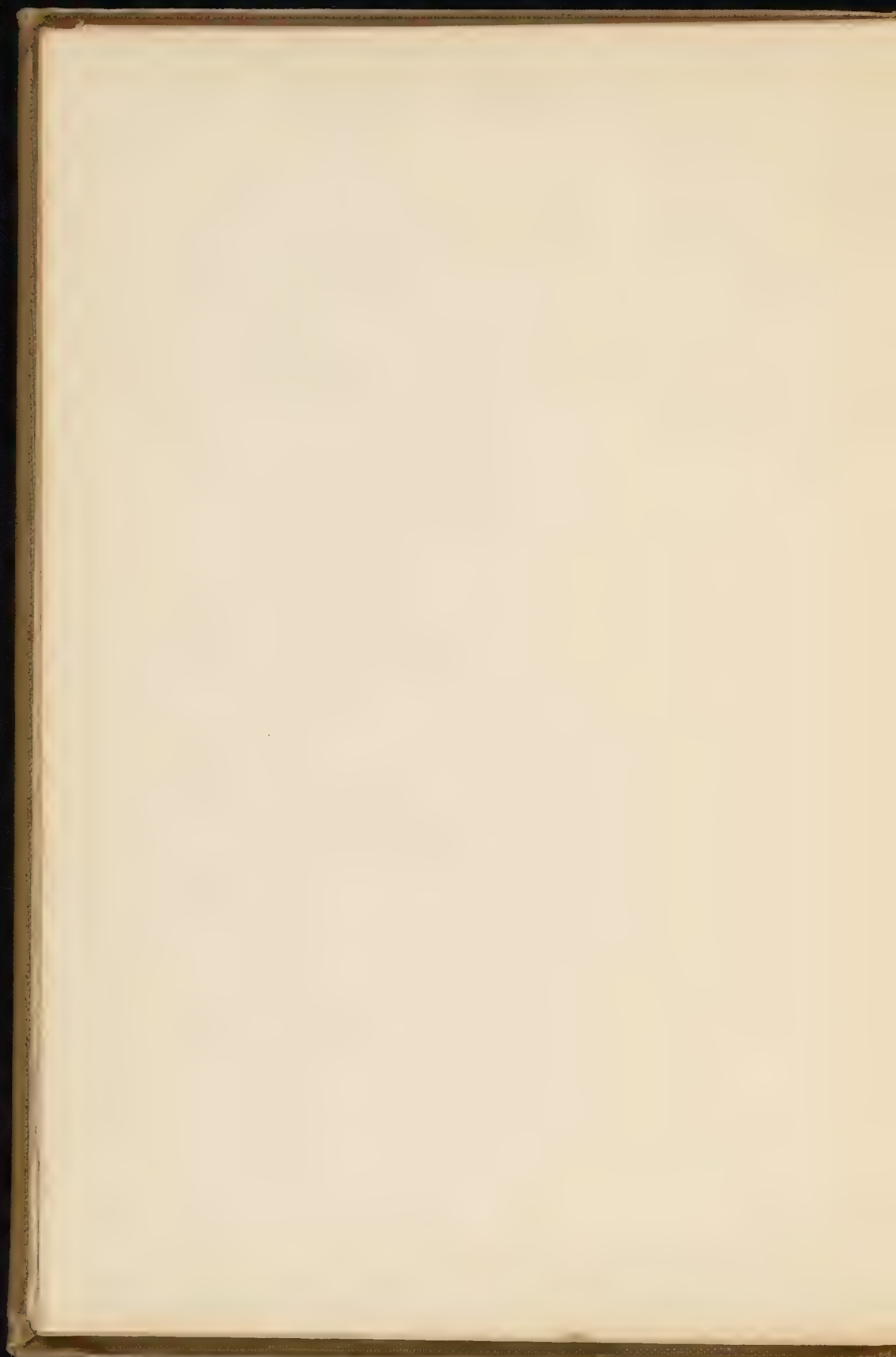


PLATE XXXVIII.

Folio 7 of the "HOURS OF ELIZABETH THE QUENE." "The
Last Supper."

Page 26.





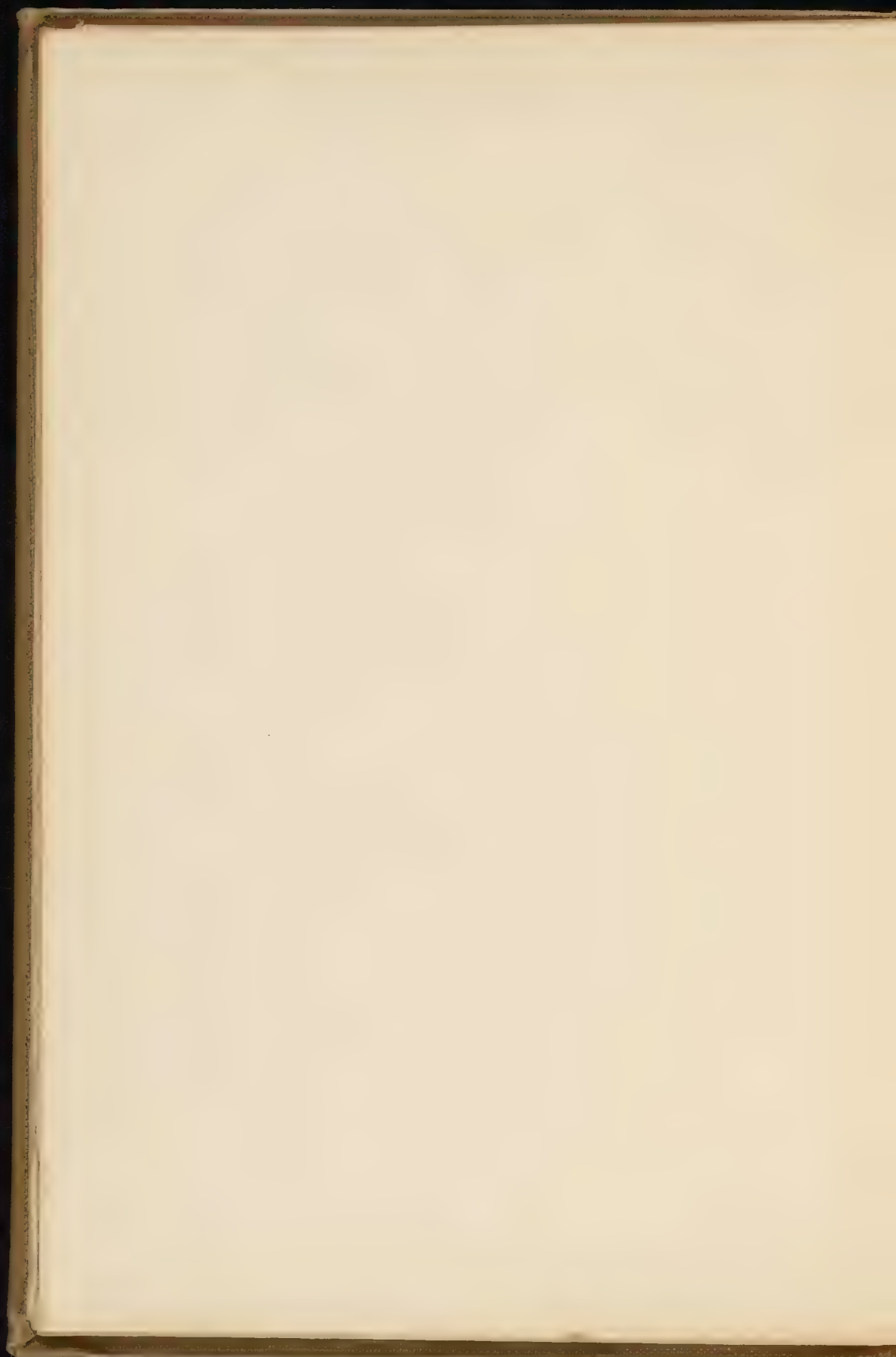
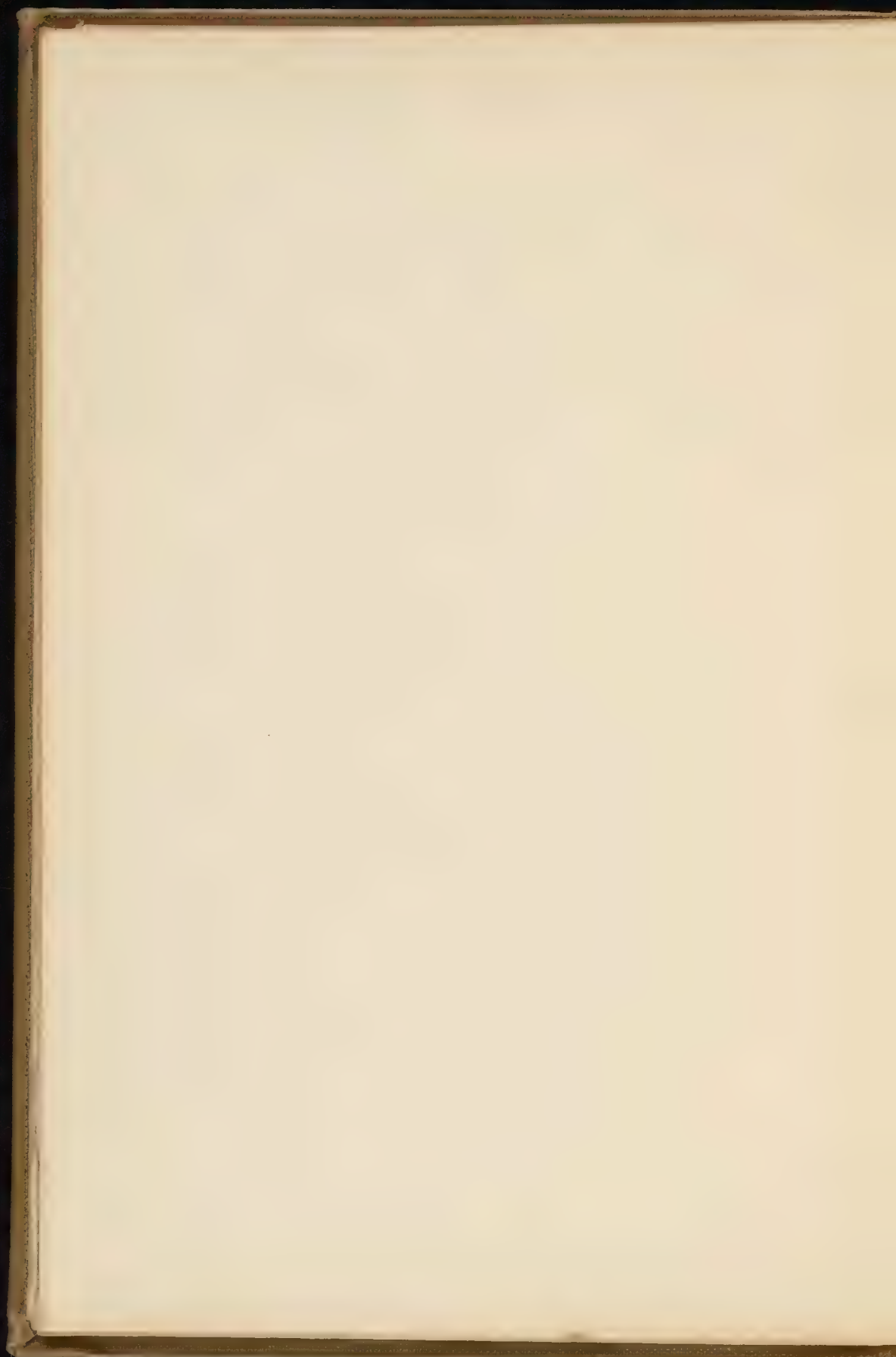
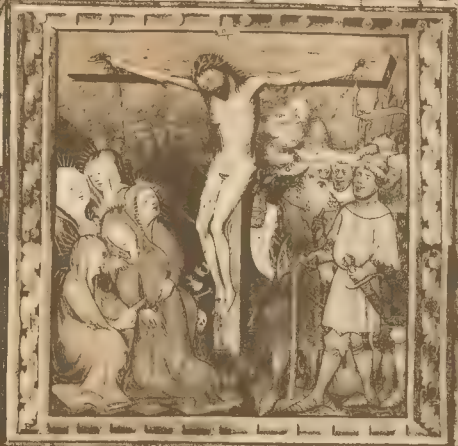


PLATE XXXIX.

Folio 22 of the "HOURS OF ELIZABETH THE QUEEN," whose name in her own handwriting is written on the lower margin. The picture represents the Crucifixion. Notice the sky filled with the faces of angels witnessing the execution.

Page 26.





Dixit in adiutorium meum dominus.
 Domine ad adiuuandum me festina.
 Gloria patri. **S**icut erat. **P**ro-
 pter. **A**ntiphona. Domine saluus.
 ana mater. **G**loria tibi domine. ut supra. an-
 tiphona. **D**ominus radix Jesse. psalmus.
A conuertendo dominus captiuitatem syon:
 facti sumus sicut consolati. **Q**uoniam repleti sunt gau-
 dio de nostrum et lingua nostra exultauit. **Q**ui
 dicit in cor gressus magnificauit dominus facere
 cum eis. **A**gnificauit dominus facere nobiscum.

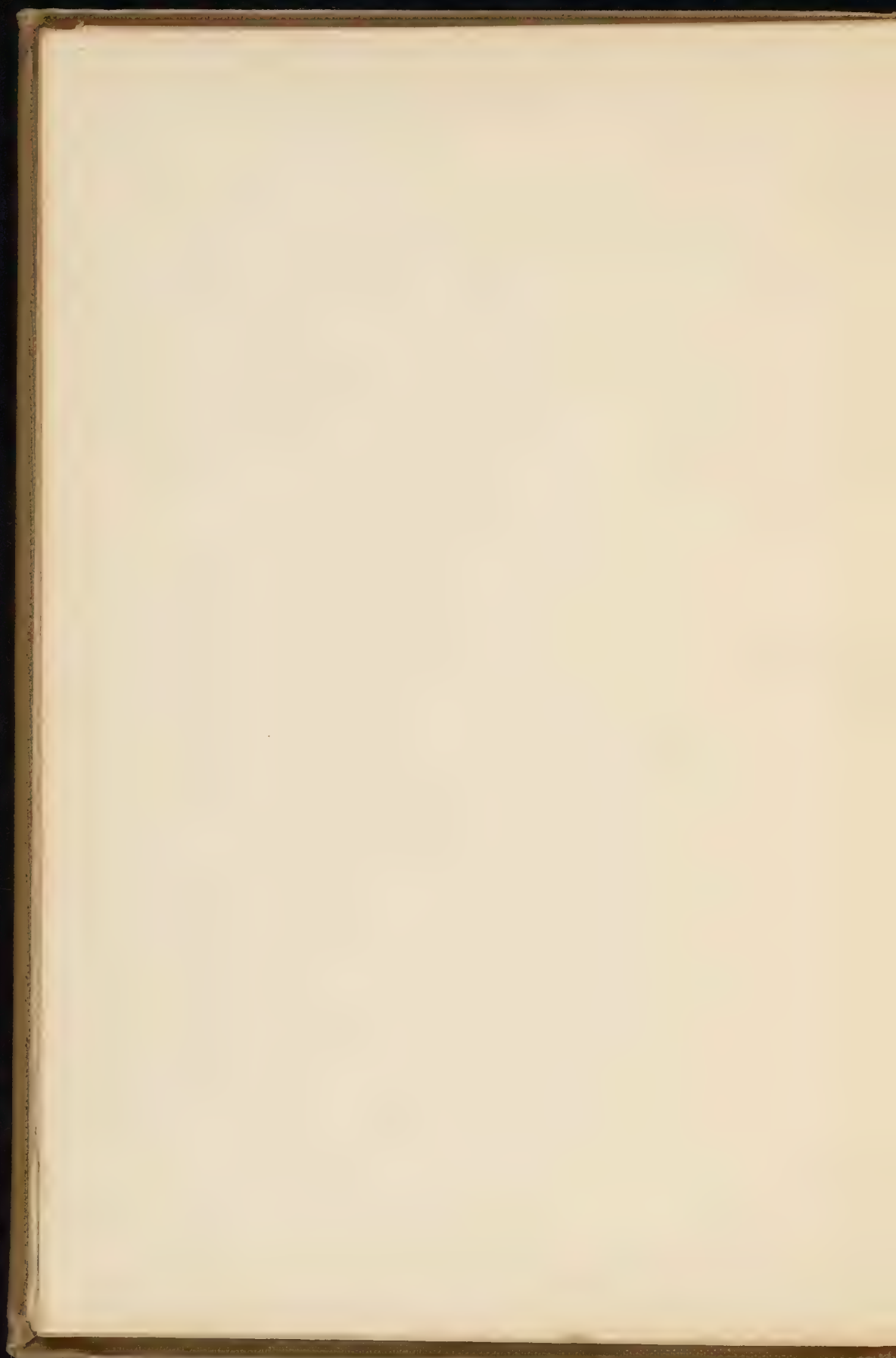
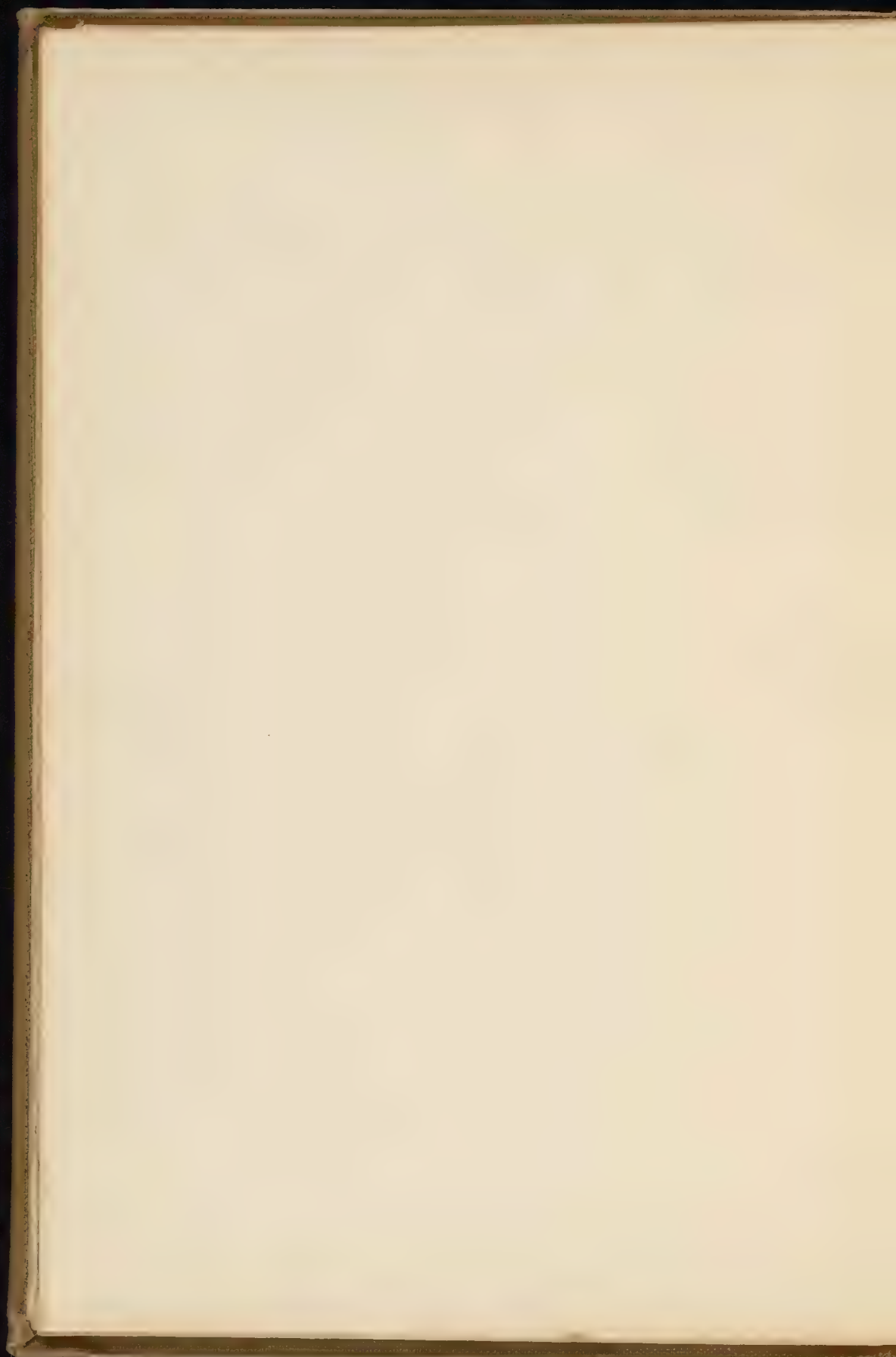


PLATE XL.

Folio 17 of the "HOURS OF ELIZABETH THE QUENE." "The
Betrayal."

Page 27.



pacem et concordiam et nobis multis peccatoribus uitam
et leticiam sempiternam. Qui uiuus et regnas deus per
omnia secula seculorum. Amen. Ad primam.



Deus in adiutorium meum intende
Domine ad adiuuandum me festina
Gloria patri et filio et spiritui sanc-
to. Sicut erat in. x. ymnus.
In crato spiritus meatus tuorum uisita in-
terit superna grana que tu creasti pectora
omnino salutis auctor quod nostri quondam cor-
poris ex illibata uirgine nascendo forma sumptere

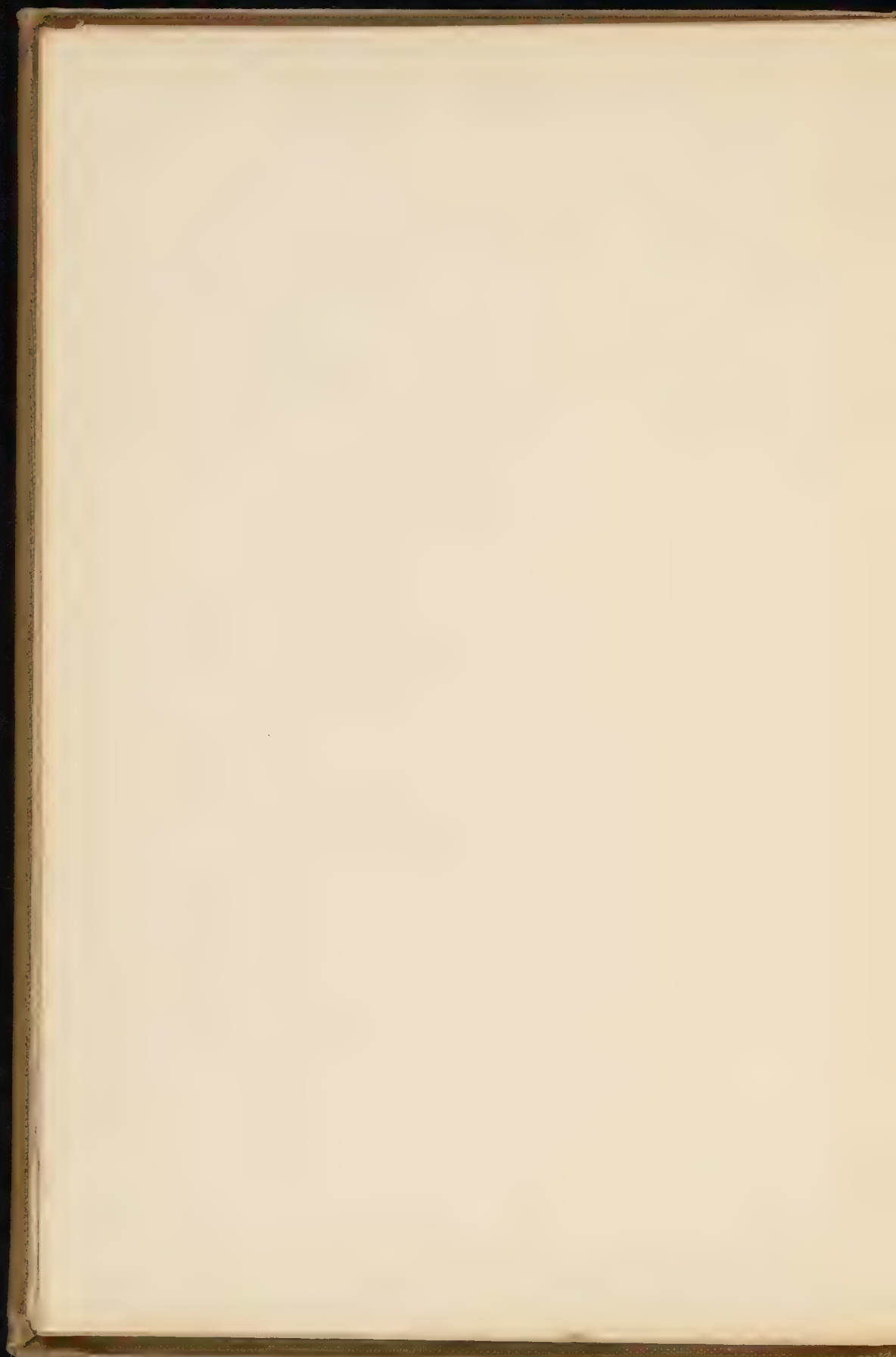
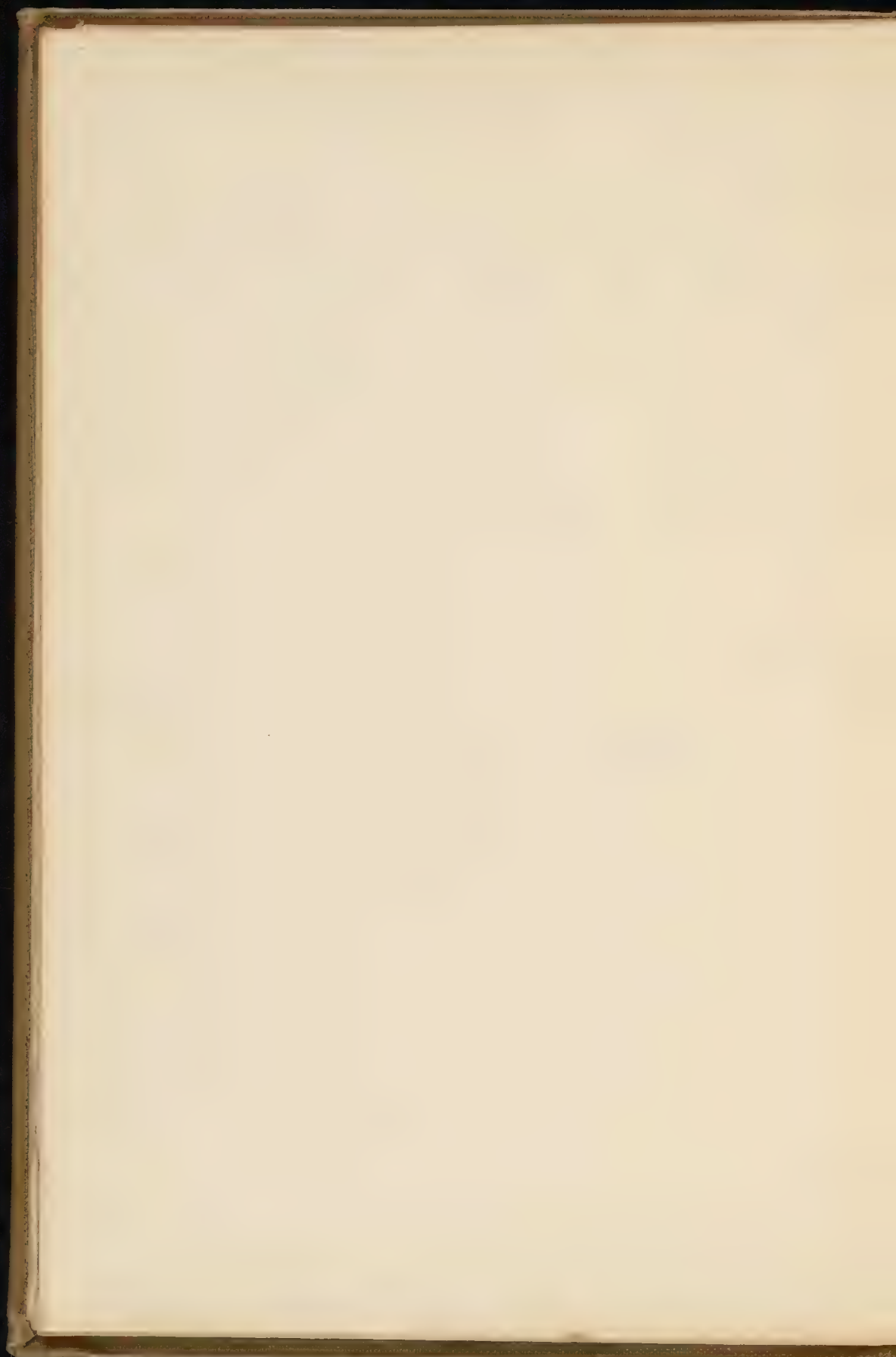


PLATE XLI.

Folio 55b of the "HOURS OF ELIZABETH THE QUEENE." The
vigils of the dead.

Page 27.



tus qui corda fidelium sancti spiritus illu-
 minatione docuisti. da nobis in eodem spi-
 ri tu uerū sapier et de eius semper consolatione gaude-
 re. *Deus pater omnipotens noster. Amen.*



Principium vi mortuorum. *Psalmus.*
 flexi quoniam exaudivit dominus
 vocem orationis meae. *Quia indi-*
gnatus auram suam mihi et in die-
bus meis inuocabo. Quia munda-
rum me dolores mortis et pericula uitae inuoc-
ant me. Quia tribulationem et dolorem inueni et

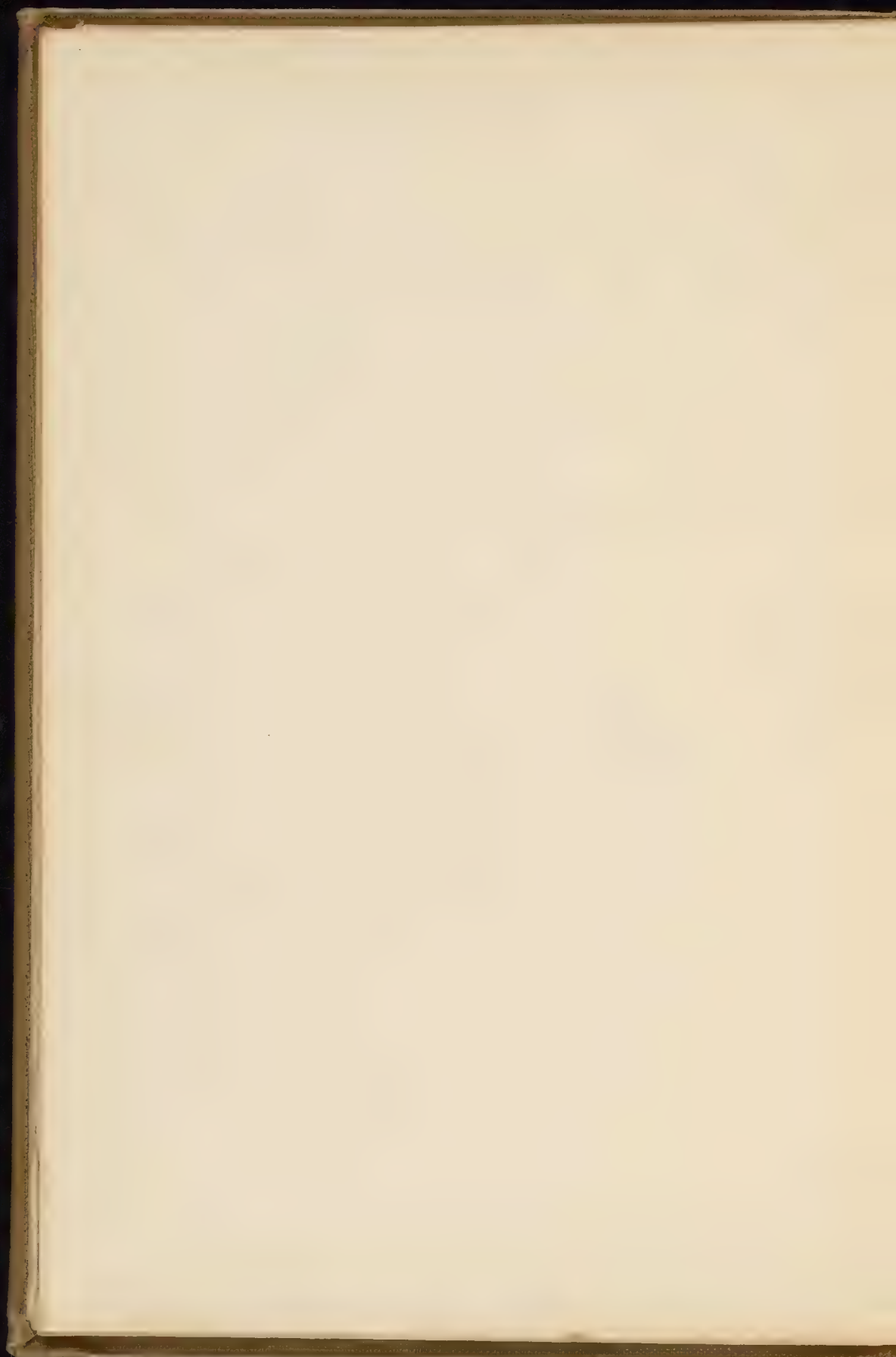
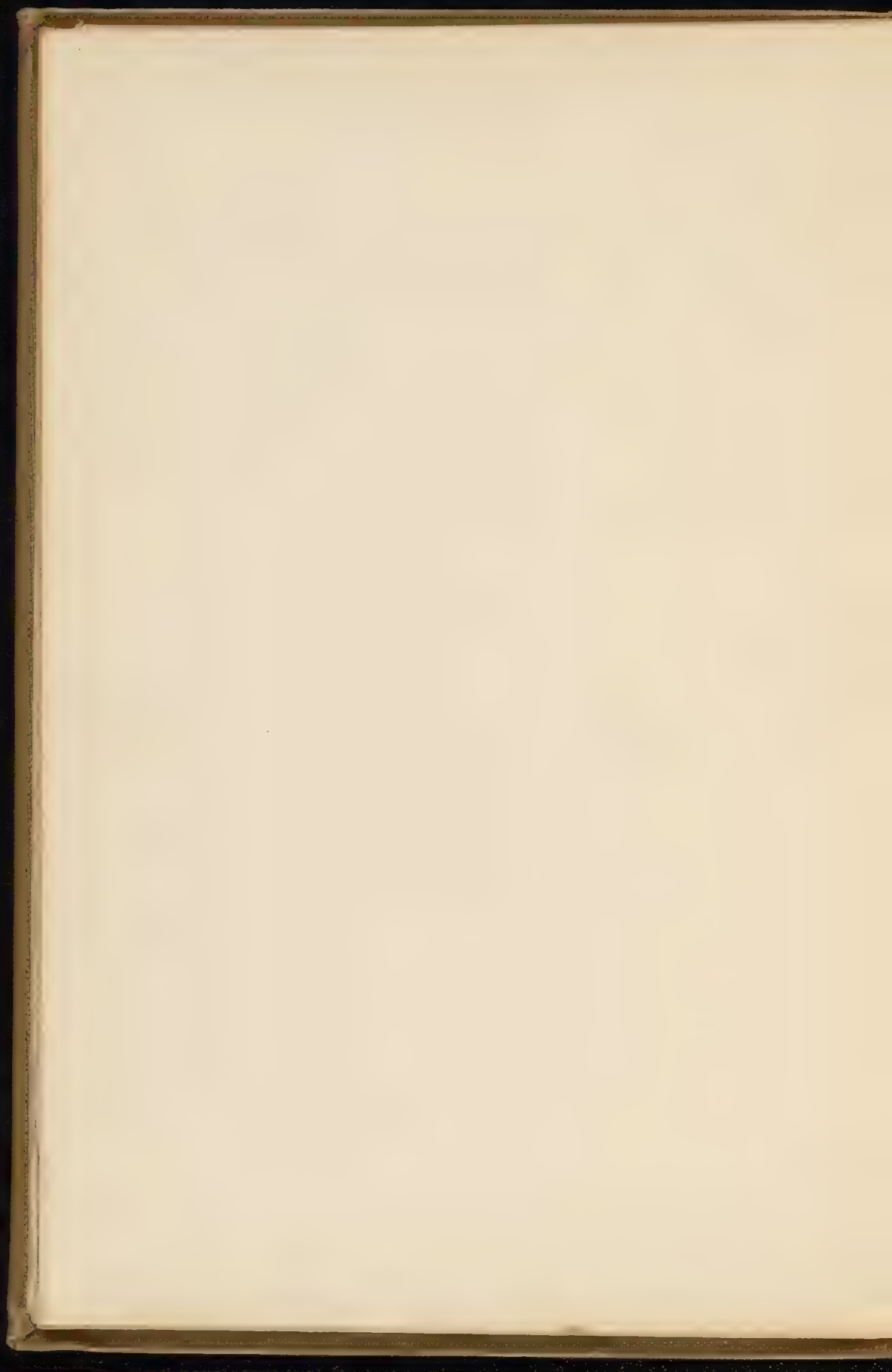


PLATE XLII.

Folio 147 of the "HOURS OF ELIZABETH THE QUENE," with inscription in a handwriting of the end of the fifteenth century, imploring mercy on the soul of Cesill, Duchess of Warwyk.

Page 27.



Si quis tantum intelligat et missam cu-
piat audire debeat ad eam et ad omnia que sa-
cerdos legit apta voce deuote aduenire et
dum tacet vel submissa voce legat orōes
subsequentes quia sunt auctoritate et extrahit
ex missa et multum edificatiue et cum sacer-
dos et audiens missam Confiteor et sacerdos
absolutionem dixerint legat hanc orationē

O te conspiciam domine maiestatis tue
deuotissime pater li-
cet ego peccator assisto tuam in-
effabilem pietatem. supplex ex-
oro ut qui hic bene huius officij sanctissime
missę concessisti auditore facias me tibi semp
esse placatum et ad audiendum tanti missę
vni dignum. per xpm.
Et postea legat vel deuote audiat officium
missę usque euangelium et tunc lege hanc
Omnis orationem.
sit in corde tuo et in ore tuo ad pium

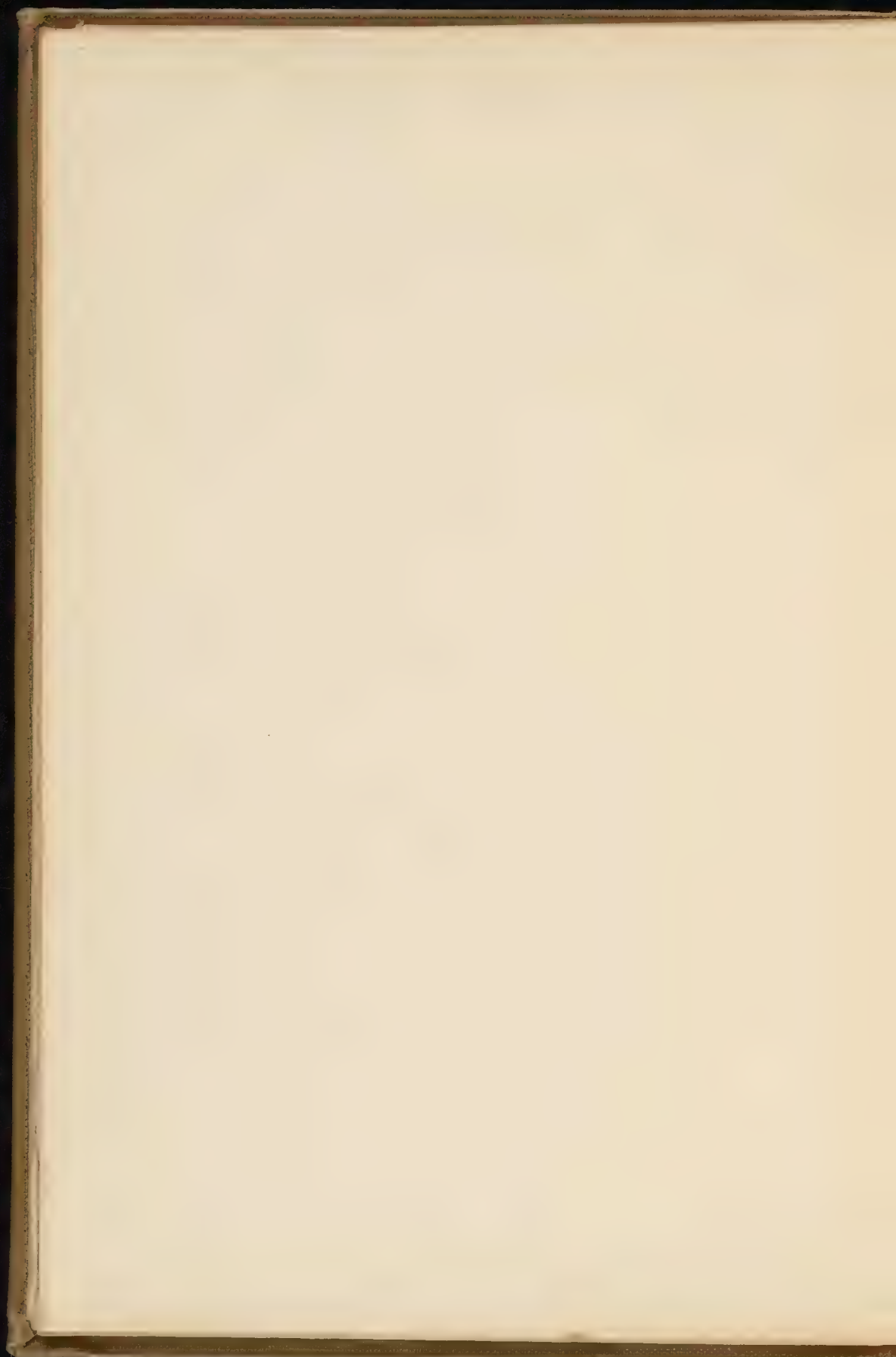
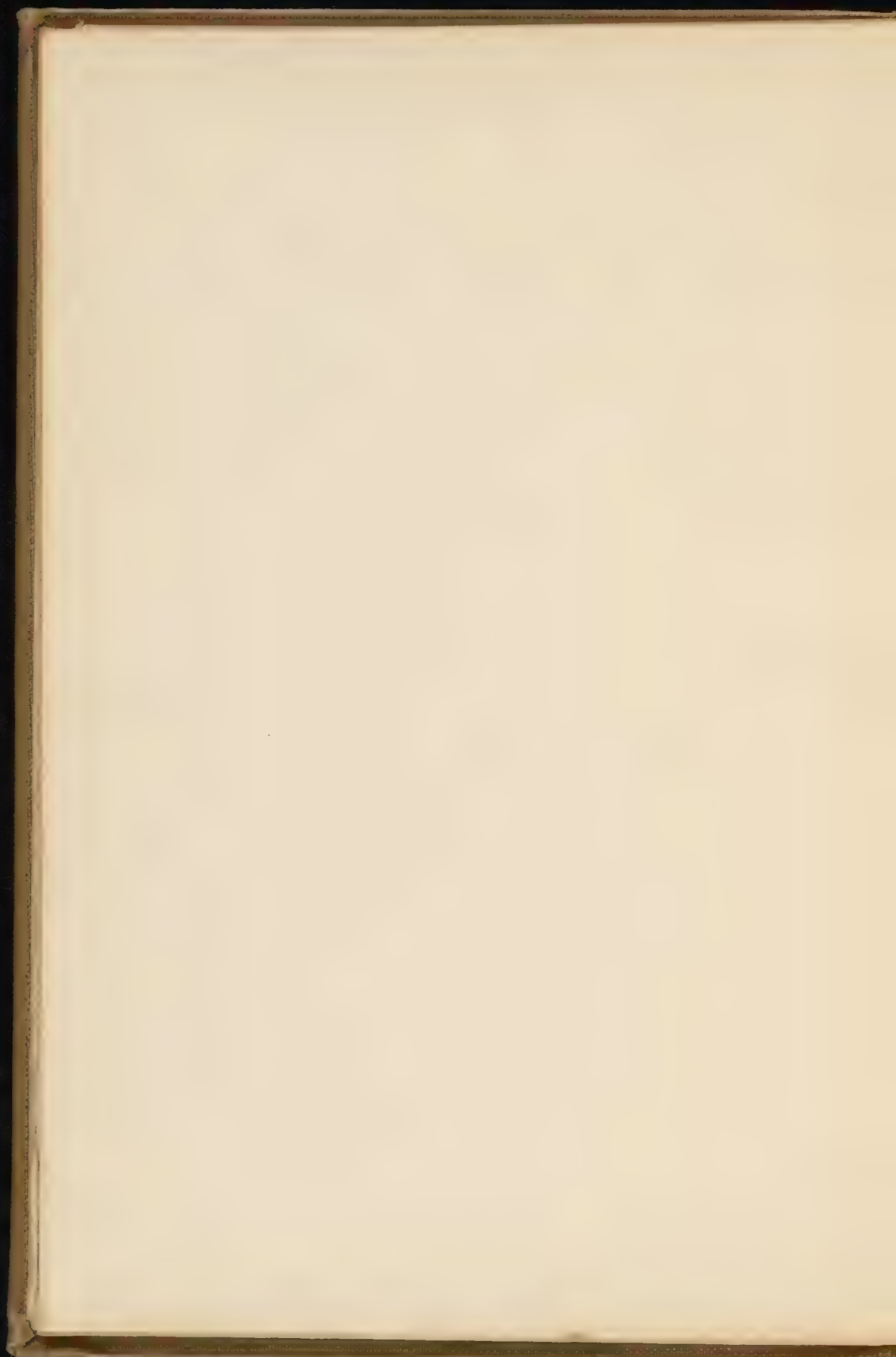


PLATE XLIII.

Folio 31b of the DE GREY HORAE. English work of about
1425.

Page 27.





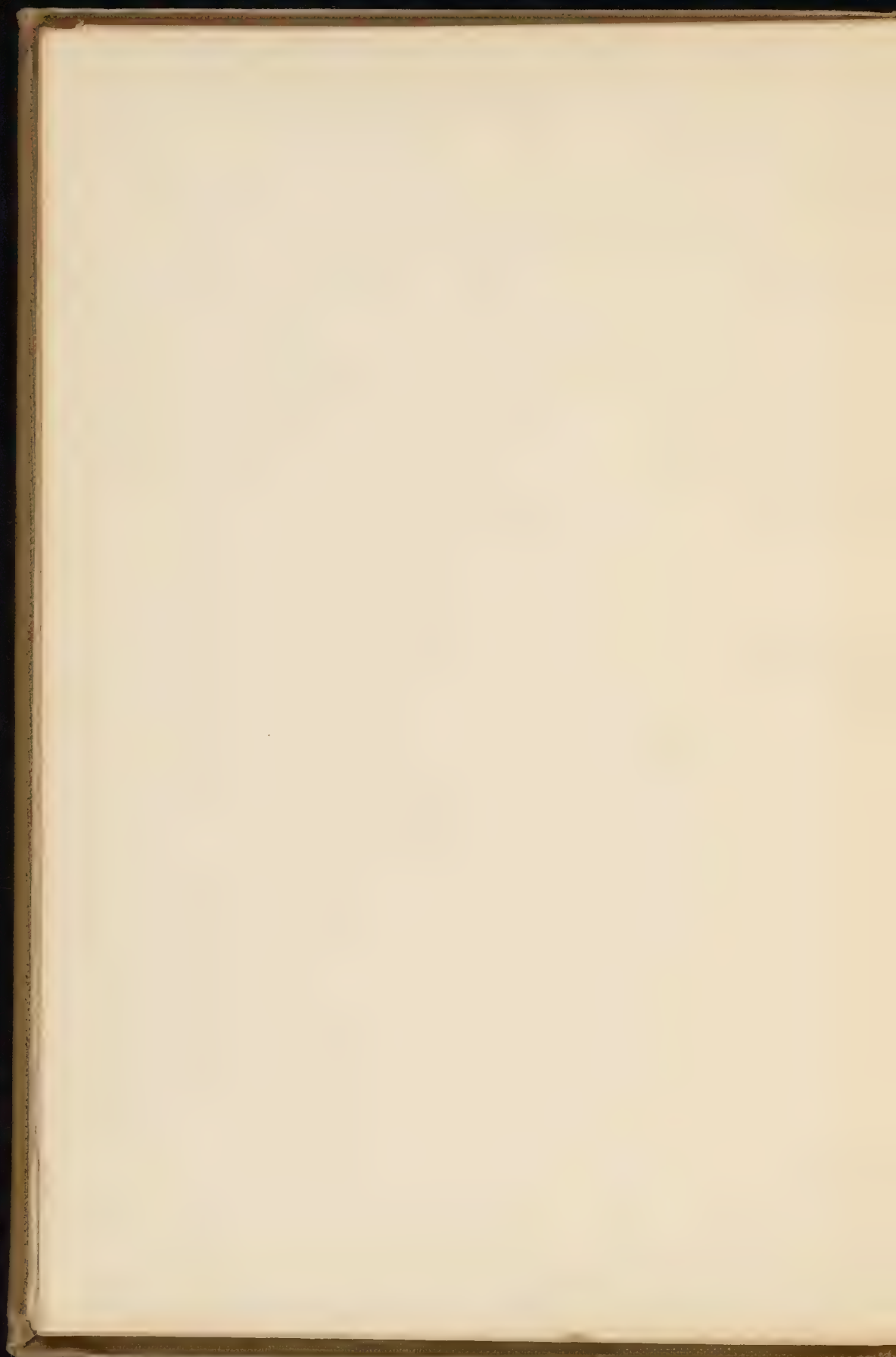


PLATE XLIV.

The Binding of the WINGFIELD HORAE AND PSALTER.

Page 28.

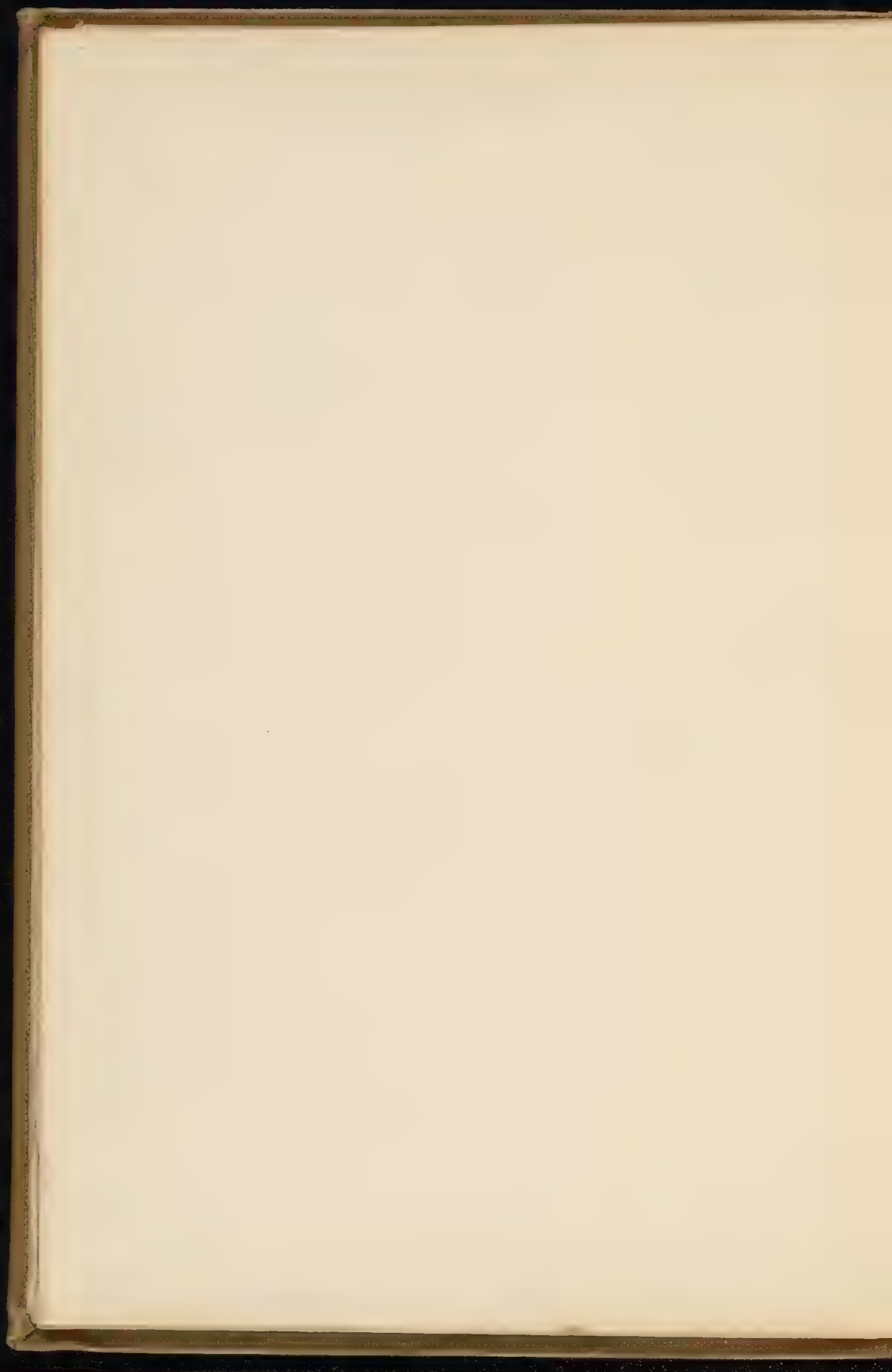


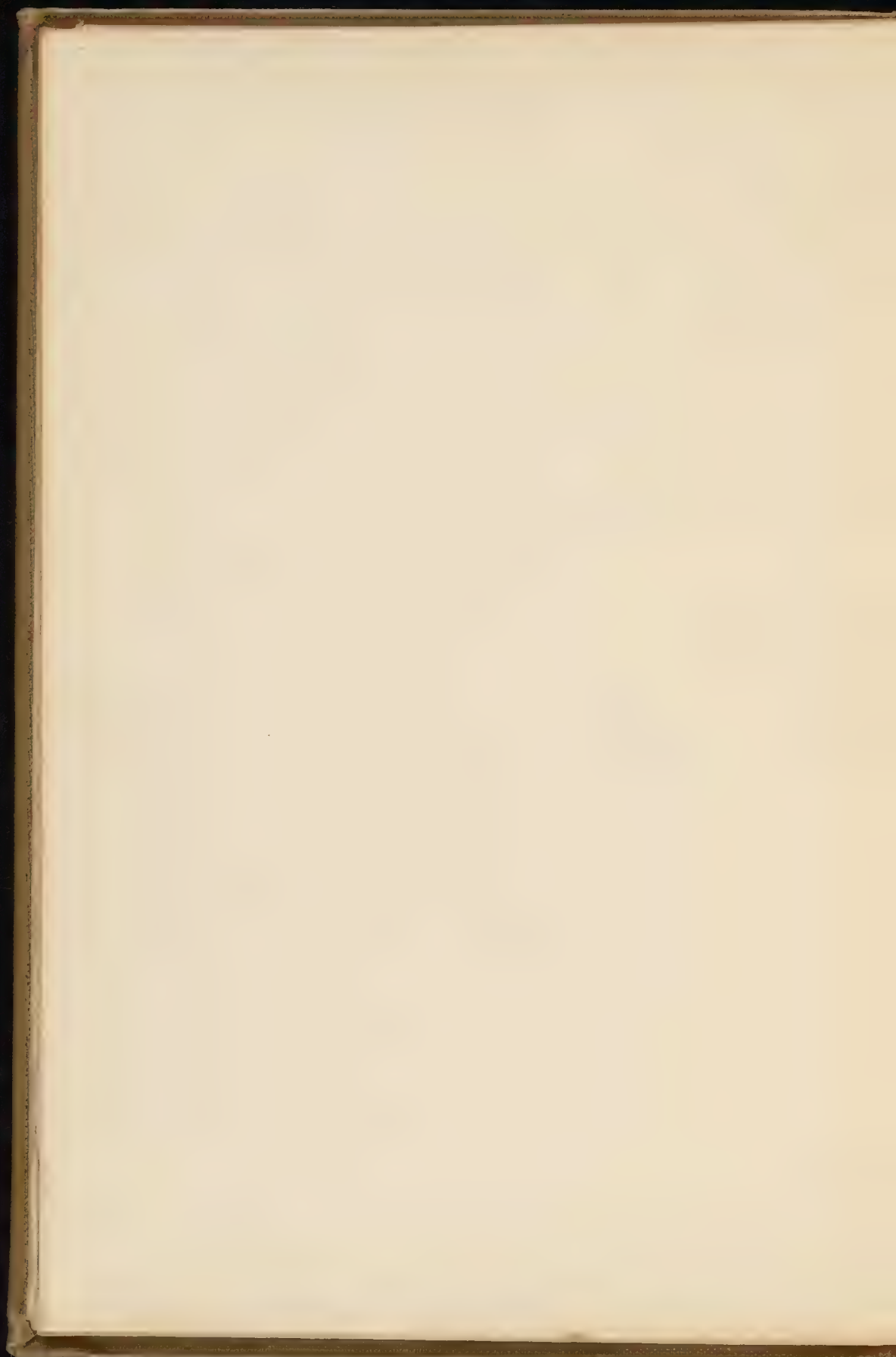




PLATE XLV.

Folio 1 of the WINGFIELD PSALTER. Two Gentlemen
(probably eminent Lancastrians) listen to King David
harping.

Page 28.





Satus vir qui non abiit i
 consilio impiorum. et in in
 a peccatorum non stetit: et
 in cathedra patrum non
 sedet: sed in lege domini
 meditabitur. et dicit et cetera. et erit tanquam lig

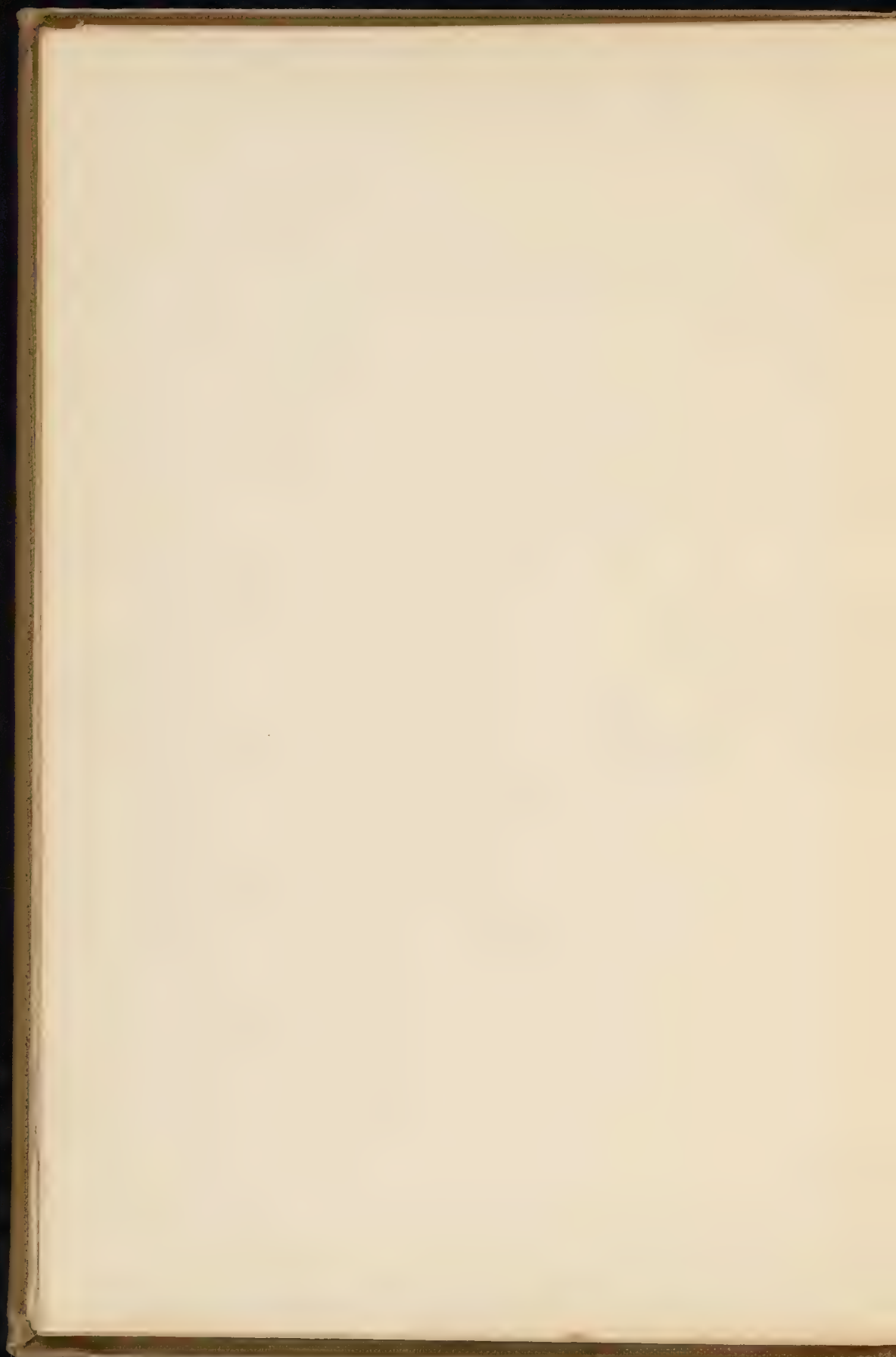
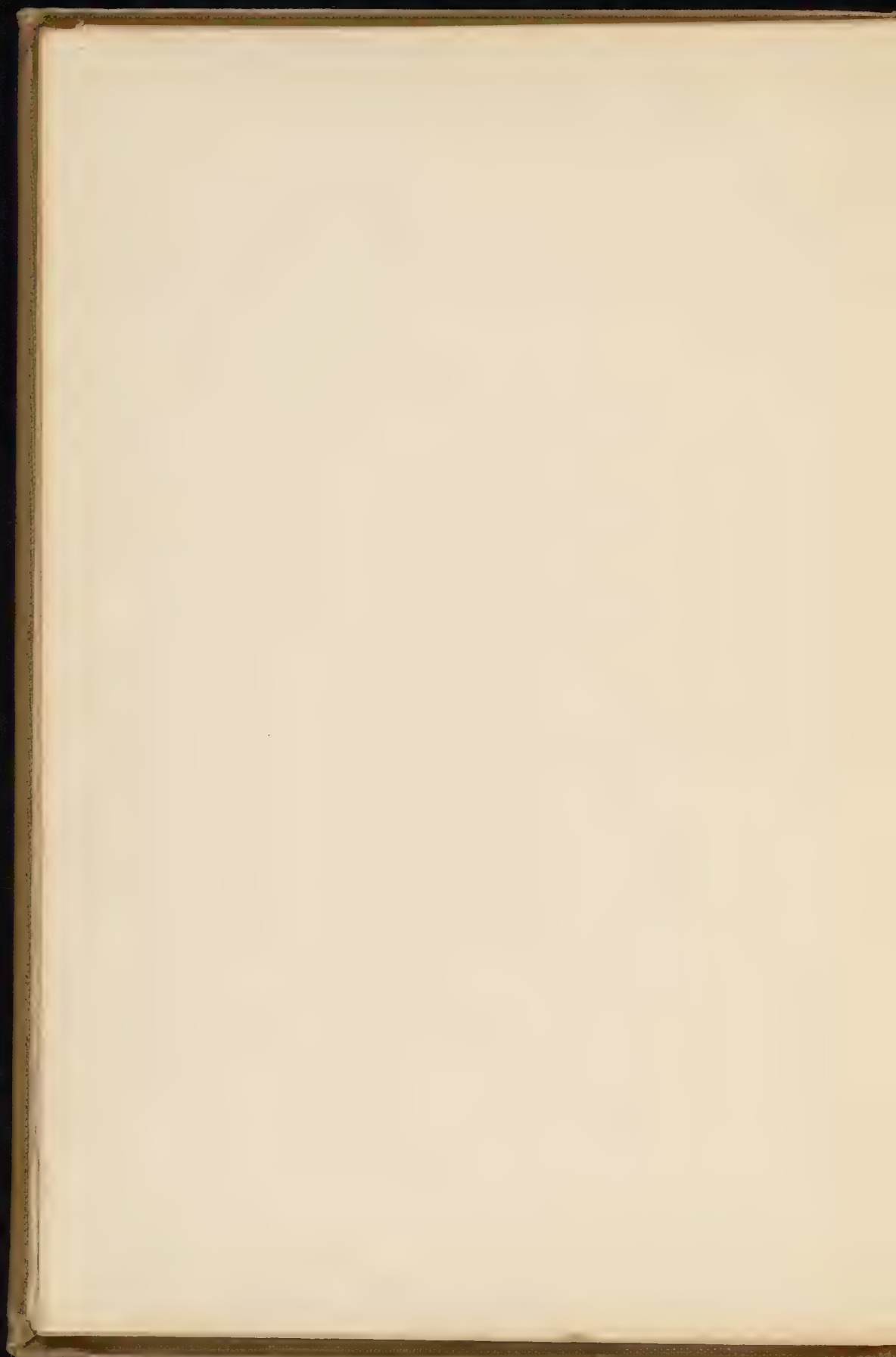


PLATE XLVI.

Folio 19 of the second part of the WINGFIELD HOURS.

Page 29.





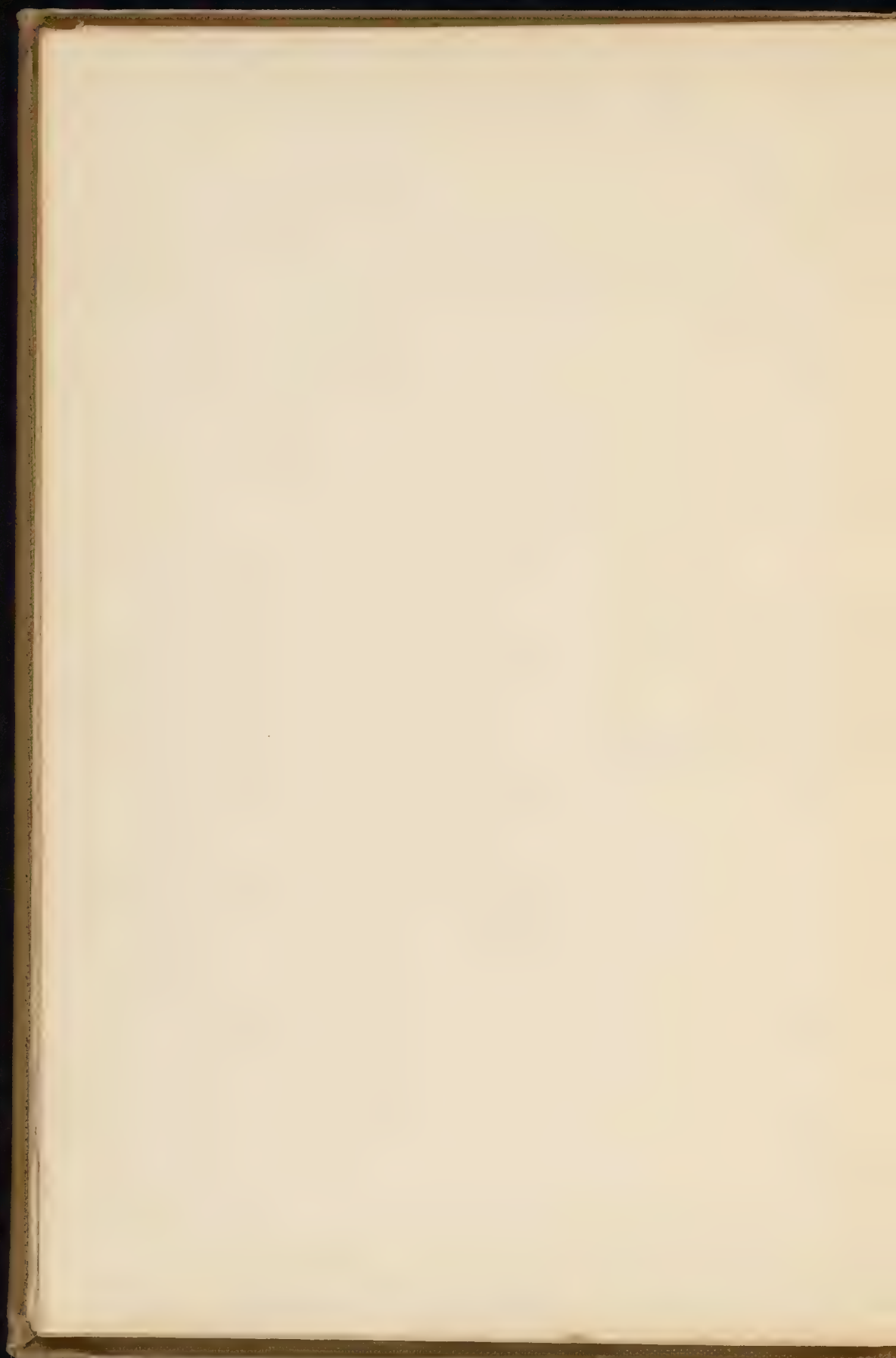
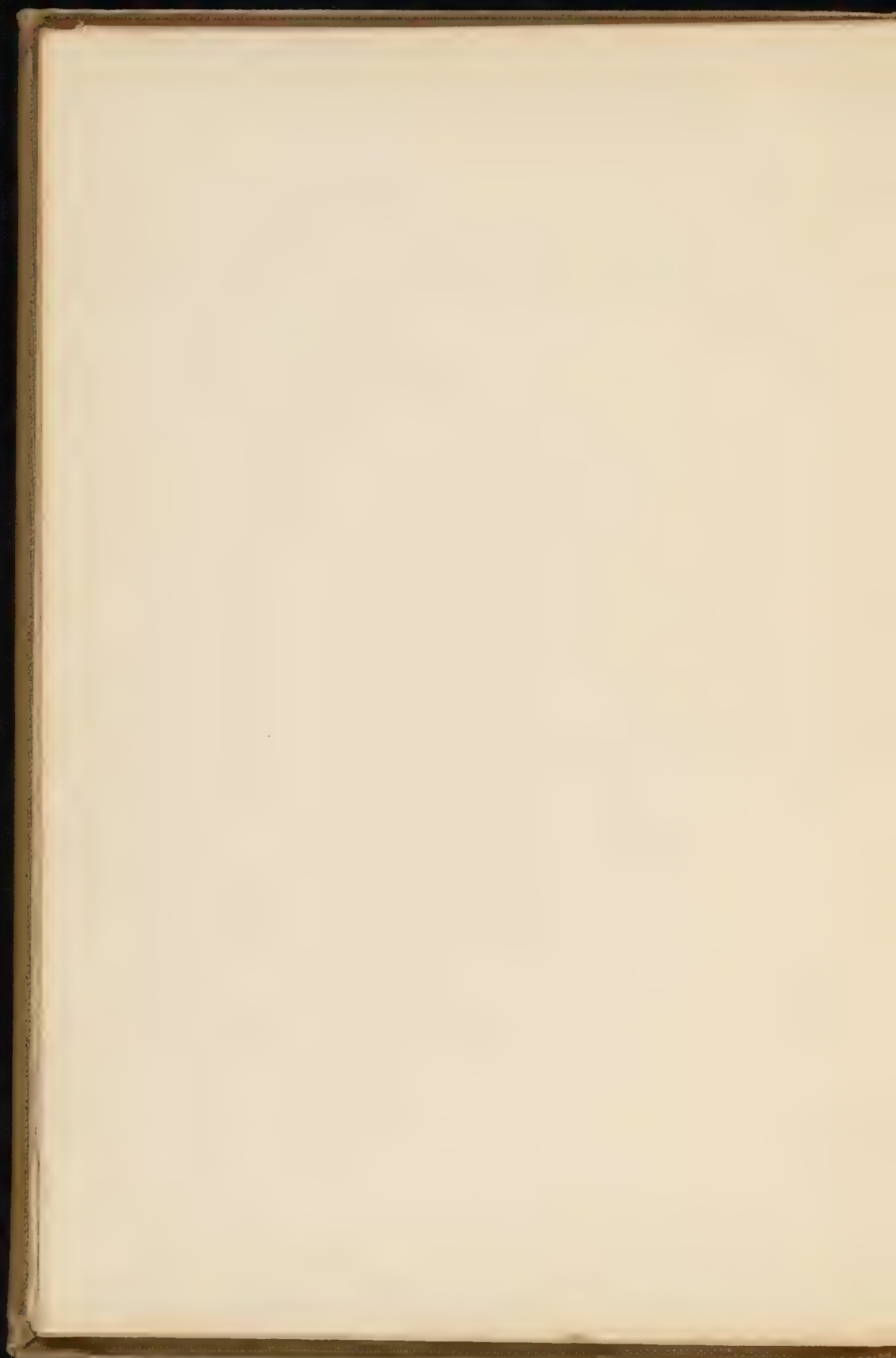


PLATE XLVII.

Folio 38 of the WINGFIELD PSALTER. Psalm: "Dixit
insipiens," etc. A fifteenth-century Jester.

Page 29.



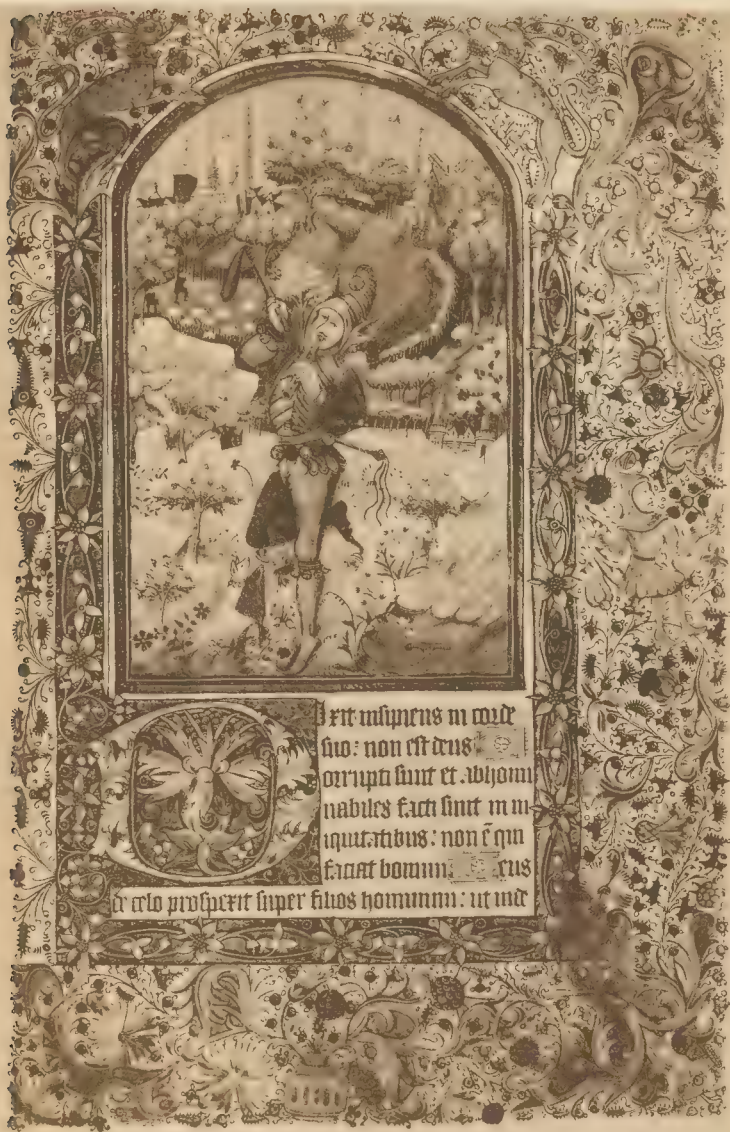
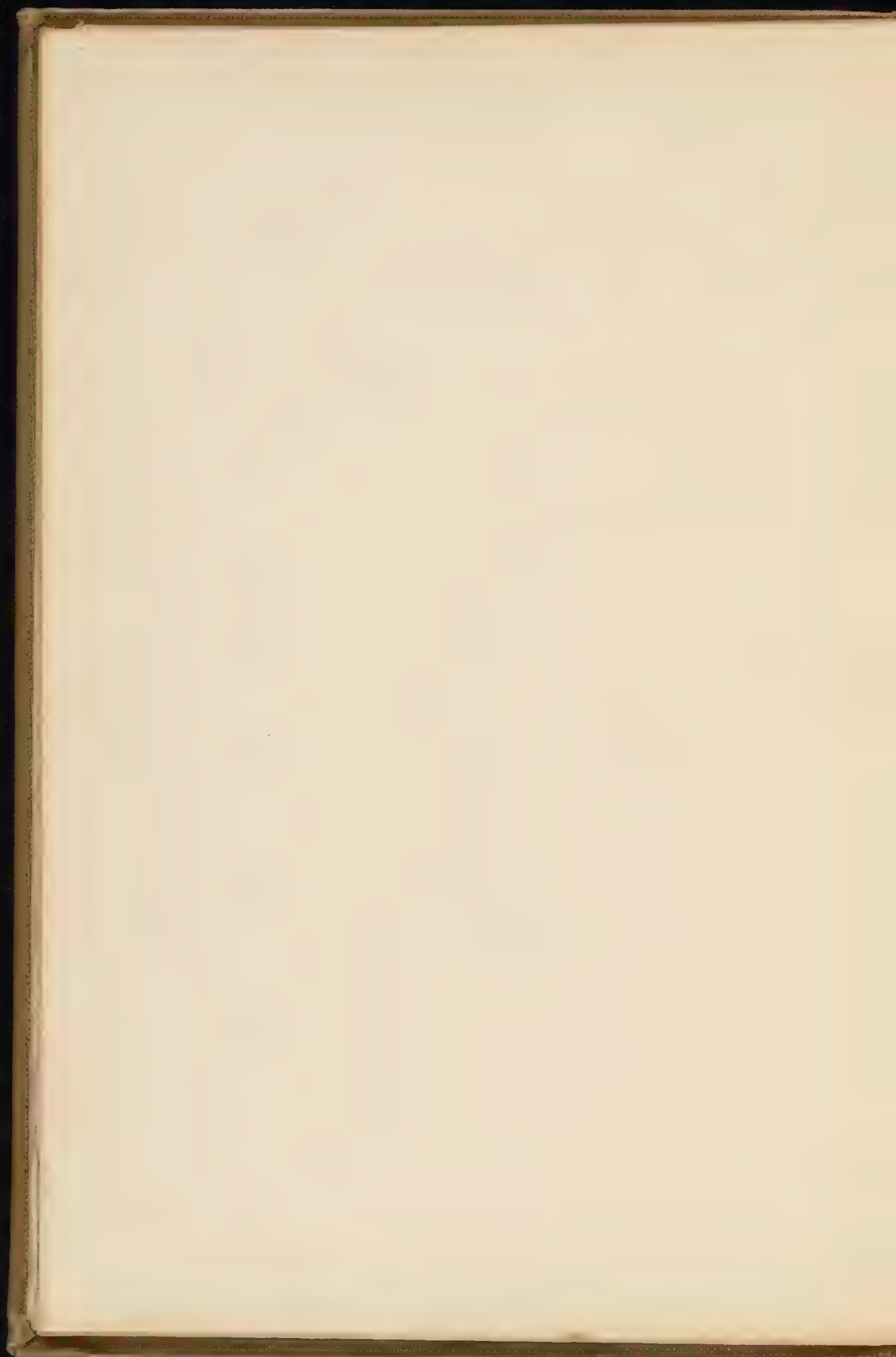




PLATE XLVIII.

Folio 47b of the WINGFIELD PSALTER. "Salvum me fac
deus," etc.

Page 29.





Alto in clamans.

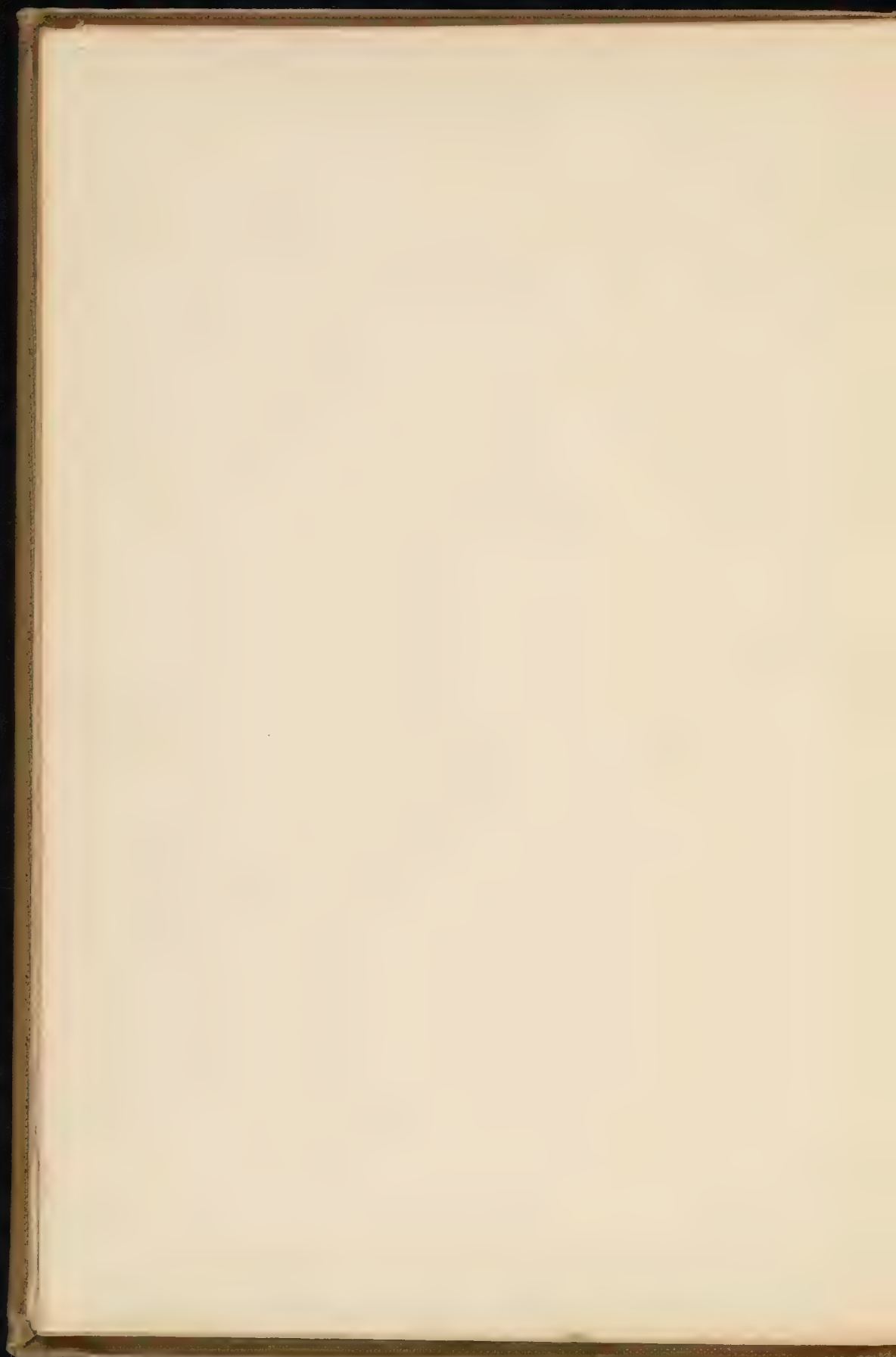
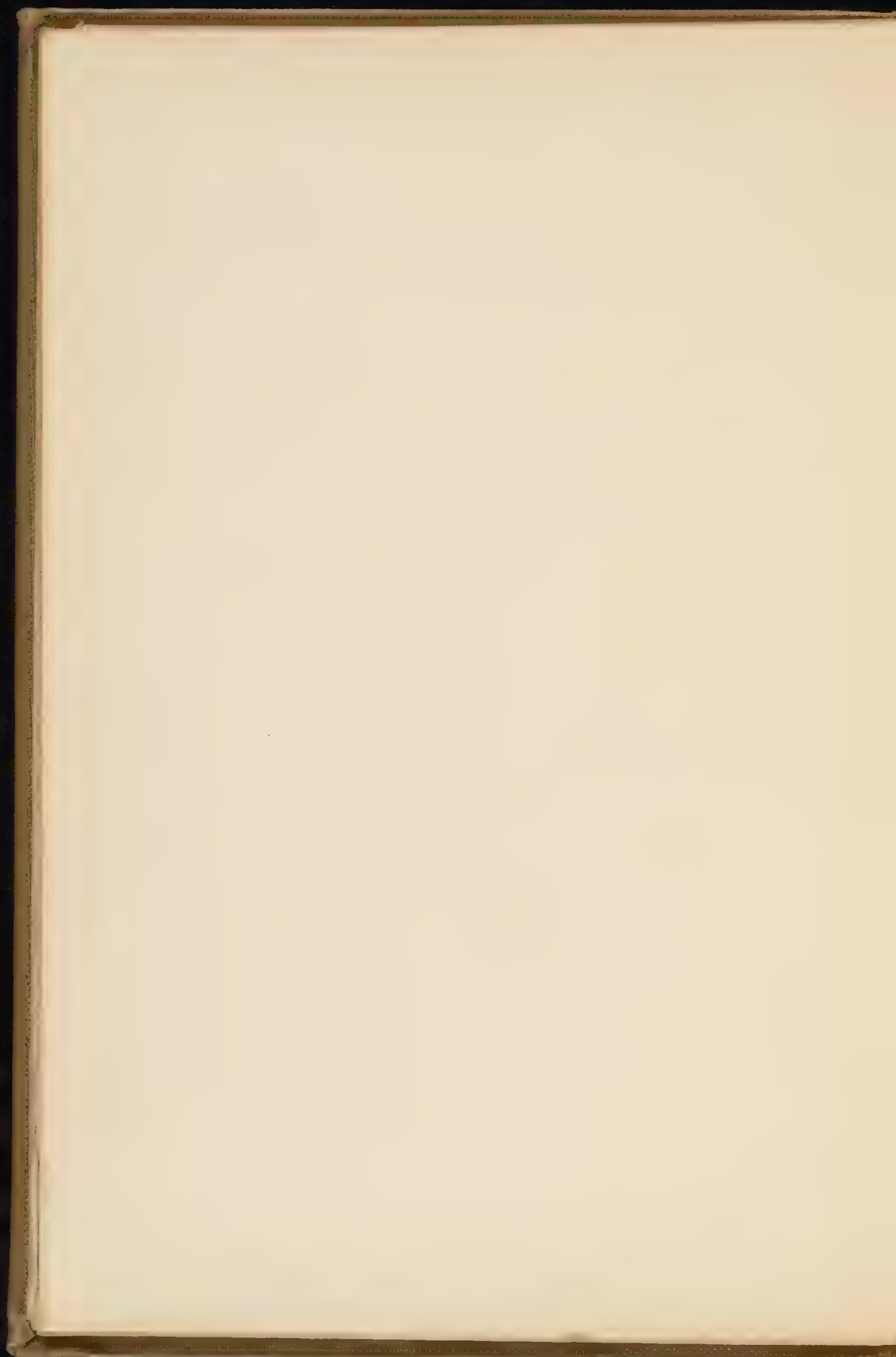


PLATE XLIX.

Folio 68b of the WINGFIELD PSALTER. "Cantate Domino,"
etc.

Page 30.





Dixit dominus canticum
nominum: quia mirabili
a fecit: **S**ilva aut sibi
detrahit: et brachium
sanctum eius: **P**otū
fecit dominus salutarē
suum: in conspectu gentium reuelant nificam

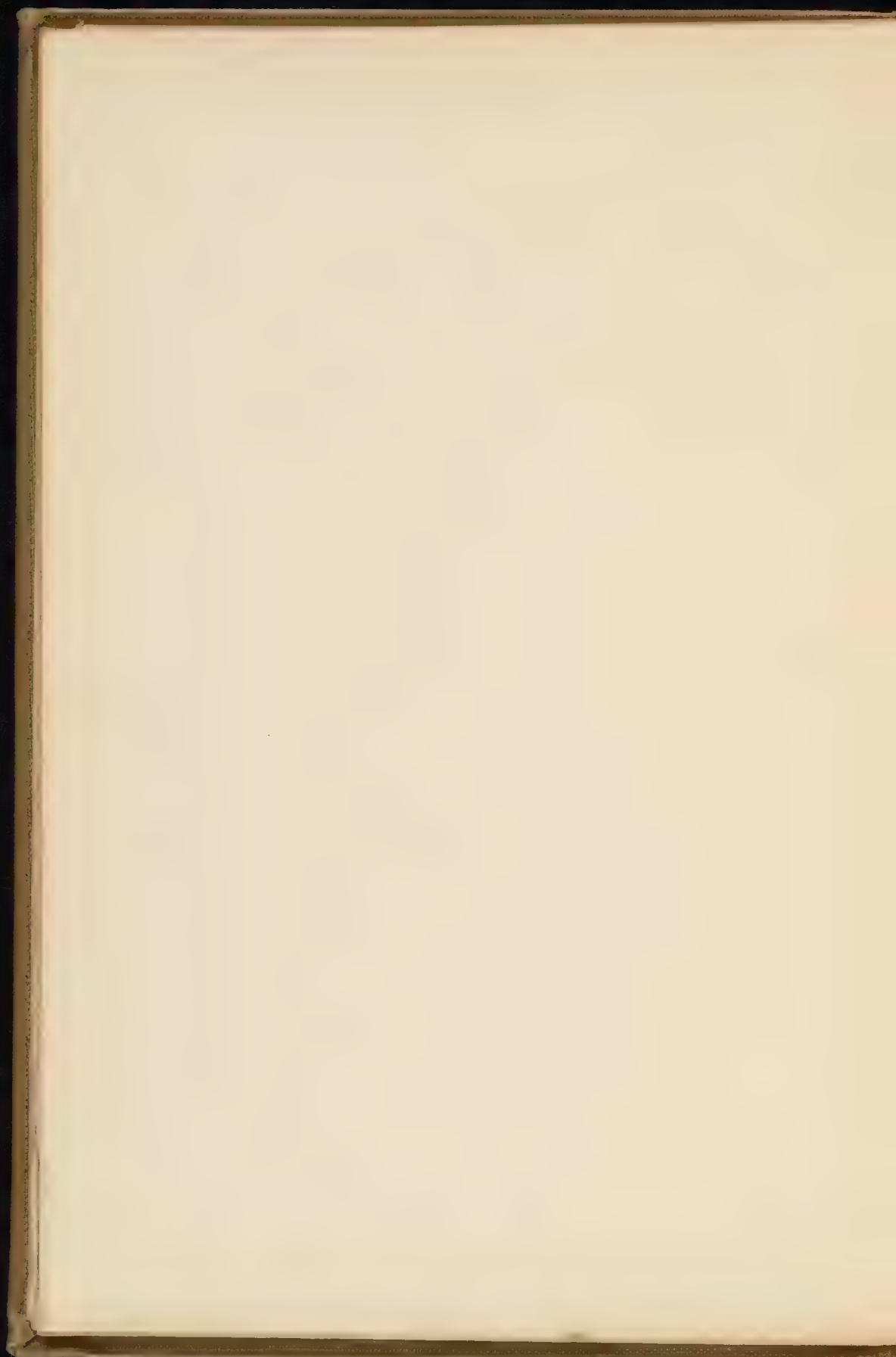
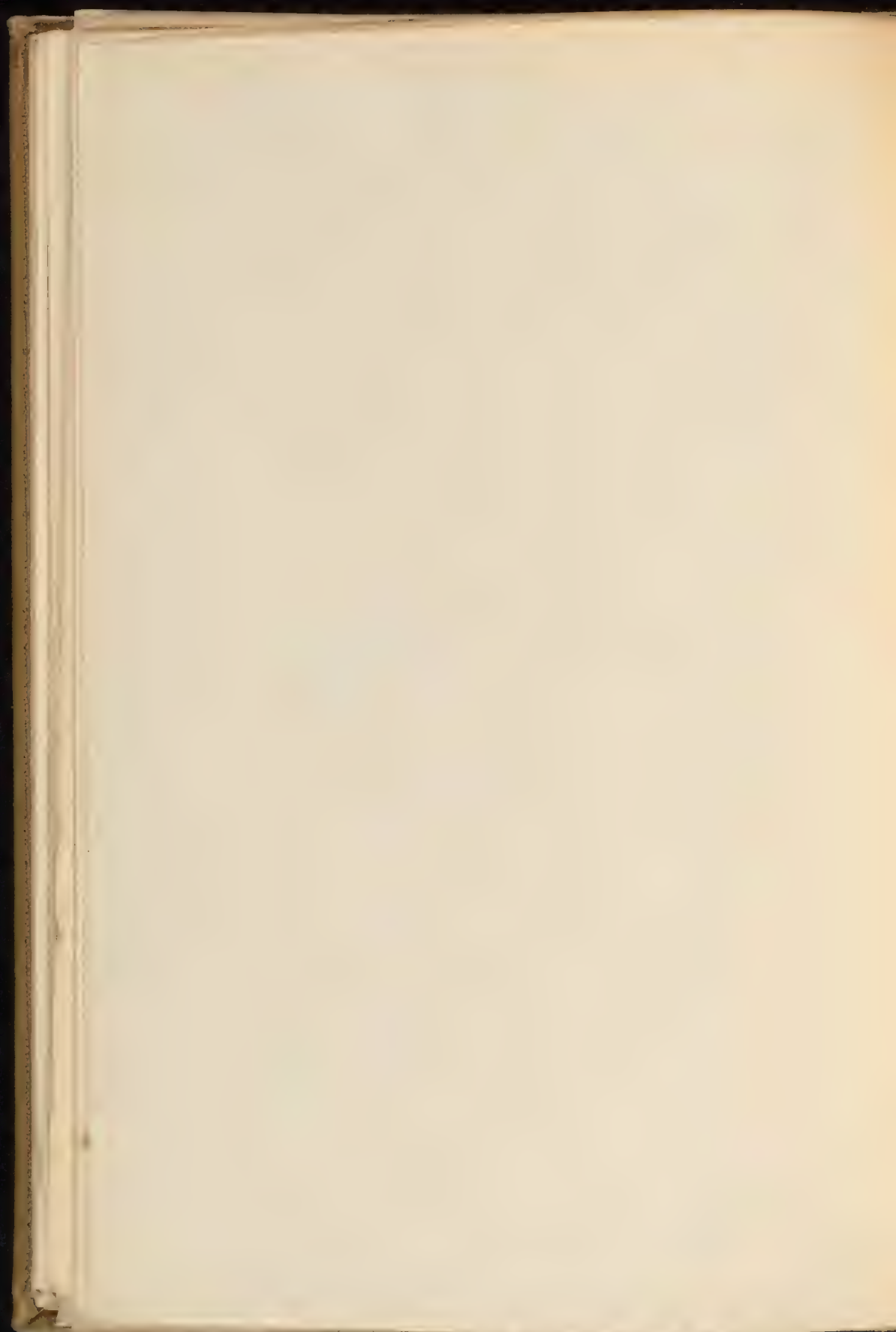


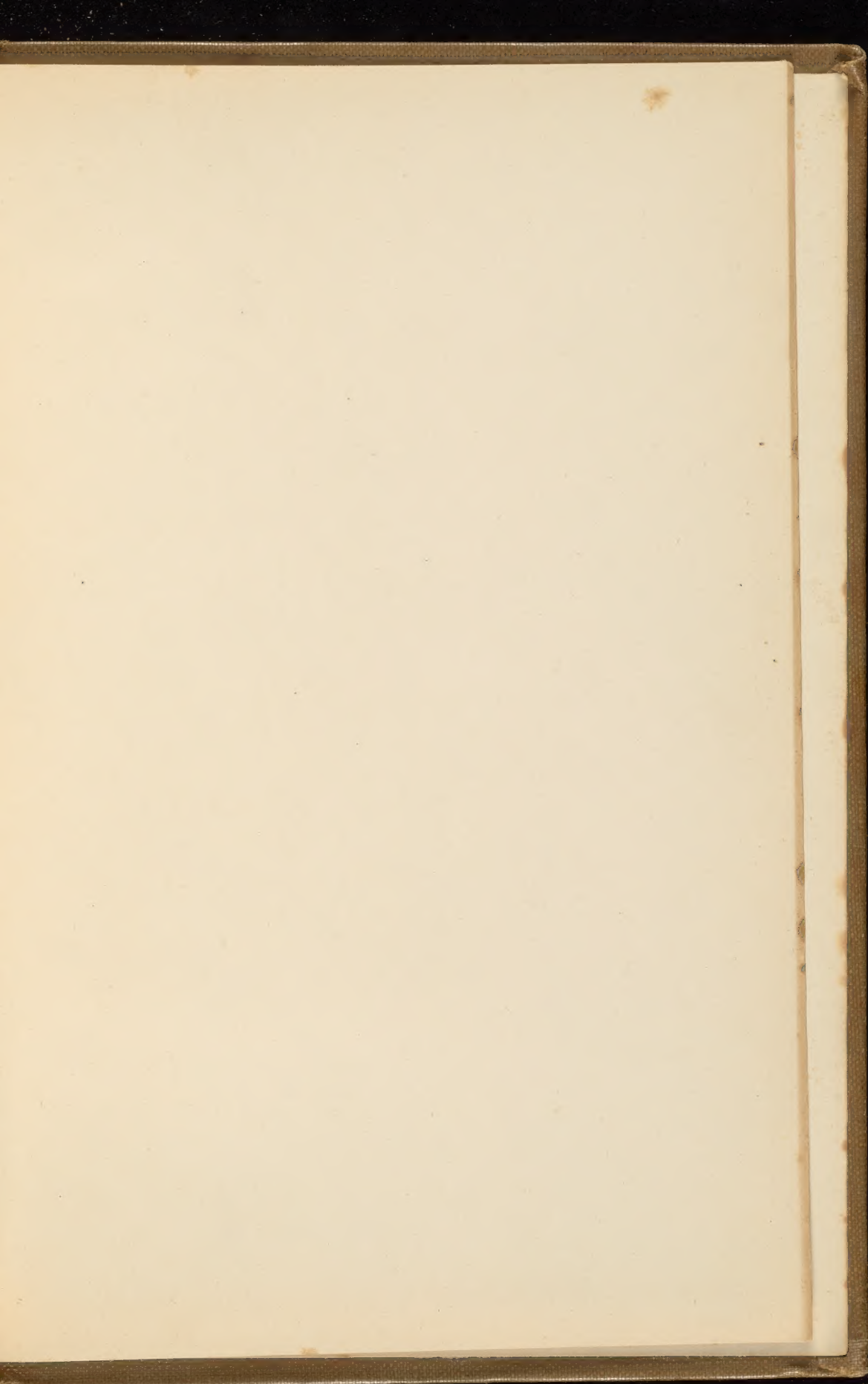
PLATE L.

Folio 79b of the WINGFIELD PSALTER. "Dixit dominus,"
etc. The Trinity.

Page 30.

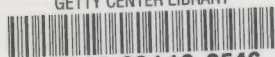






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